

PLAY IT
LIKE IT IS
GUITAR

WITH TABLATURE

NOTE-FOR-NOTE
TRANSCRIPTIONS

Children Of Bodom

ARE YOU DEAD YET?

GUITAR • VOCAL

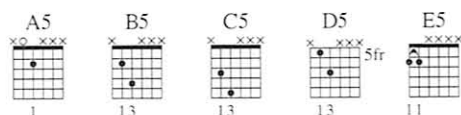


ARTIST
APPROVED

LIVING DEAD BEAT

Music and Lyrics by
Aleksi Laiho

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D



Intro

Moderate Rock ♩ = 130

N.C.

Riff A

Play 6 times

End Riff A

Gtr. 1: w/ Riff A (12 times)

N.C.

Riff B

**Gtr. 2

*Gtr. 1

mf P.M. -----

mf

T A B

5 5 5 5 5 5 5 5 5 5 15 15 17 17 15 15 15 15 15 15 13 13 13 13 12 12

*Synth. arr. for gtr. **Synth. arr. for gtr.

Gtr. 2: w/ Riff B (2 times)

End Riff B

Gtrs. 3 & 4 (dist.)

f P.M. -----

15 15 17 17 15 15 15 15 15 15 13 13 12 12 14 14 0 0

Gtr. 3

P.S.

P.M. -----

Gtr. 4

divisi

Harm.

w/ bar

steady gliss.

5 -8 1/2 -6 -2 1/2 (5) (5) -6

Gtrs. 3 & 4

P.M. -----

P.M. -----

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C. Riff C D5

Gtr. 2

Gtr. 5 (dist.) *divisi* Riff C1 *mf*

Gtrs. 3 & 4 Rhy. Fig. 1

P.M.

N.C. Bb5 N.C. C5

(2nd time:) Look out!

End Riff C

End Riff C1

End Rhy. Fig. 1

P.M.

Double-time feel
 Gtrs. 2 & 5 tacet
 2nd & 3rd times, Lead Voc. tacet
 N.C.

Play 3 times

Gtrs. 3 & 4 Riff D

Gtr. 3

Gtr. 4 *divisi*

End Riff D

N.C.

Uh!

Gtr. 3

P.M. - - - - -

$$\begin{array}{r} 10 \\ \times 8 \\ \hline \end{array} \quad \begin{array}{r} 10 \\ \times 8 \\ \hline \end{array} \quad \begin{array}{r} 10 \\ \times 8 \\ \hline \end{array} \quad \begin{array}{r} 10 \\ \times 8 \\ \hline \end{array}$$

Gtr. 4

P.M. - - - - -

P.M. - - - - -

P.M. -----

$$\begin{array}{cccc} 4 & 4 & 4 & 4 \\ \times & \times & \times & \times \\ 2 & 2 & 2 & 2 \end{array}$$

Verse

N.C.

1. Once a - gain, wait - ing for the dark - ness, beat up, spun and scarred.

Riff E

P.M. - - - - -

P.M. - - - - -

..... P.M. - - - - -

$$\begin{array}{cccc} 10 & 10 & 10 & 10 \\ \times & \times & \times & \times \\ 8 & 8 & 8 & 8 \end{array}$$

Riff E1

P.M. -----

P.M. -----

P.M. -----

$$\begin{array}{r} 7 \\ \times 5 \\ \hline \end{array}$$

Pre - par - ing for an - oth - er war.

End Riff E

P.M. -----

1

0 0 0 0 5 (6) 0 0 0 0 0 0 0

3 3 3 7 3 3 3 5 7 5 7 3

End Riff E1

P.M. -----

1

0 0 0 0 3 (3) 0 0 0 0 0 0 0 0 0

0 0 0 3 0 0 0 0 0 0 1 1 1

Day by day we de - cay. Sun - light, get out of our way.

P.M. -----

1

0 0 0 0 5 (6) 0 0 0 0 0 0 0 0 0

0 0 0 4 (4) 0 0 0 0 0

7 7 7 7
X X X X
5 5 5 5

P.M. -----

1

0 0 0 0 3 (3) 0 0 0 0 0 0 0 0 0

0 0 0 1 (1) 0 0 0 0 0

4 4 4 4
X X X X
2 2 2 2

7

Live for the mo - ment; make it last. As

15ma *loco*

P.M. P.H. P.M. P.M. P.M.

0 0 0 0 6 (6) 0 0 0 0 0 0 3 3 3 7 3 3 5 5 7 5 5 5

15ma *loco*

P.M. P.H. P.M. P.M. P.M.

0 0 0 0 3 (3) 0 0 0 0 0 0 0 0 0 3 0 0 8 8 5 8 8 5

Pre-Chorus

2nd time, Gtr. 2: w/ Fill 1

Bb5

A5

N.C.

long as the twi - light veils, _____ the

Gtrs. 3 & 4

Gtr. 3

Gtr. 4 *divisi*

P.M. Harm. P.M. Harm. P.M.

3 1 3 1 3 1 2 0 2 0 2 0 0 0 3 0 0 3 0 0 0 0 0 0 6/10 6/10 4/8 4/8

Pitch: A A

*Gtr. 4 to left of slashes in tab.

Fill 1

Gtr. 2

11 (11)

G5 Bb5 N.C.

dec - a - dence we _____ em - brace _____

Gtrs. 3 & 4

Gtr. 4 P.M. ---

P.M. ---

Gtrs. 3 & 4

P.M. ---

Gtr. 3 *divisi*

P.M. ---

0 0 3/7 5/8 0 0 2/5 3/7 0 0 0 0 7 3 1

*Gtr. 3 to left of slashes in tab.

C5 B5

more than the ones _____ we love. _____

8va 1 loco 8va 1 loco

P.M. --- Harm. P.M. --- Harm. P.M. ---

Gtr. 3 (cont. in slashes)

Gtr. 4 *divisi* **

5 5 5 4 4 4 2 2 2 3 3 2 2 2 2 2 8/12 8/12 6/10 6/10

Pitch: A A

**Gtr. 4 to left of slashes in tab.

A5 B5 C5 D5 B5

Gtrs. 3 & 4

We're ar - dent, we're burn - ing down.

(cont. in notation)

Gtr. 5 8va

15 14 15 12 15 10 15 12 15 14 15 12 15 10 15 13 15 14 15 12 15 10 15 17 14 15 19 14 15 16

G5 Bb5 N.C.

dec - a - dence we _____ em - brace _____

Gtrs. 3 & 4

Gtr. 4 P.M. ---

P.M. ---

Gtrs. 3 & 4

P.M. ---

Gtr. 3 *divisi*

P.M. ---

3/7 5/8 2/5 3/7 7 3

*Gtr. 3 to left of slashes in tab.

C5 B5

more than the ones _____ we love. _____

8va *loco* 8va *loco*

Gtr. 3 (cont. in slashes)

Gtr. 4 *divisi* **

8/12 8/12 6/10 6/10

Pitch: A A

**Gtr. 4 to left of slashes in tab.

A5 B5 C5 D5 B5

Gtrs. 3 & 4

We're ar - dent, we're burn - ing down.

Gtr. 5 8va

15 14 15 12 15 10 15 12 15 14 15 12 15 10 15 13 15 14 15 12 15 10 15 17 14 15 19 14 15 16

Chorus

Gtr. 5 tacet
E5

D5

E5

N.C.

Not a - fraid of cry - ing, sor - row and foe.

Rhy. Fig. 2

Gtrs. 3 & 4

Gtr. 4

P.M. -----

P.M. -----

P.M. -----

Gtr. 3
divisi

2/2 2/2 2 2 2 0 0 0 0 0 2/2 2/2 2 2 2 5/2 7/4 9/5 5/2 9/5 7/4 0/0

*Gtr. 4 to left to slashes in tab, next 7 meas.

E5

B5

C5

D5

G5

D5

Not a - fraid of fall - ing down be - low. ____

Gtrs. 3 & 4

Gtr. 4

P.M. -----

P.M. -----

Gtr. 3
divisi

2/2 2/2 2 2 2 4/2 4/2 2 2 2 5/3 5/3 X/X 7/0 7/5 7/5 X/X 7/0

E5

D5

N.C.

E5

N.C.

To the night, reck - less - ly we fly.

Gtrs. 3 & 4

Gtr. 4

End Rhy. Fig. 2

P.M. -----

Harm. -----

P.M. -----

Gtr. 3
divisi

2/2 2/2 2 2 2 0 0 5 5 5 7 7 2/2 2/2 2 2 2 5/2 7/4 9/5 7/4 9/5 7/4 0/0

Pitch: D A D

To Coda

E5

B5

C5

D5

G5

D5

Like liv - ing dead, ____ we'll nev - er die. ____

Gtrs. 3 & 4

Gtr. 4

P.M. -----

P.M. -----

Gtr. 3
divisi

(Gtr. 3 cont. in slashes)

2/2 2/2 2 2 2 4/2 4/2 2 2 2 5/3 5/3 X/X 7/0 7/5 7/5 X/X 7/0

Interlude

Gtrs. 2 & 5: w/ Riffs C & C1 (2 times)

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)

N.C.

Gtr. 3

E5

Gtr. 2

Gtr. 5
divisi

17 17 19 19 17 17 17 17 15 15 14 14
14 14 16 16 14 14 14 14 12 12 14 14 11 11
12 12

Gtr. 4

D5 N.C. Bb5 N.C. C5

Verse

N.C. E5 N.C.

3. Stall - ing the sand - man, fight - ing back, drink - ing like a mad - man,

Gtr. 3

P.M.

10 10 10 10
X X X X
8 8 8 8

Gtr. 4

P.M.

6 6 6 6
X X X X
4 4 4 4

run a - way from the light to come. ____

P.M. -----

0 0 0 0 6 (6) 0 0 0 0 0 0 0

0 0 0 0 3 (3) 0 0 0 0 0 0 0

E5 N.C.

(Shit ____ falls down!) Sun comes ____ up shin - ing bright.

P.M. -----

X 0 0 0 0 0 0 0 0 0 0 0

X 0 0 0 0 0 0 0 0 0 0 0

Time to close your eyes. ____

15ma ----- *loco*

P.M. ----- P.H. ----- P.M. ----- P.H.

Pitch: C
*15ma refers to harmonic only.

0 0 0 0 0 6 (6) 0 0 0 0 0 0 0 3 3 3 7 3 3 5 7 3 5 7 3 5

0 0 0 0 0 3 (3) 0 0 0 0 0 0 0 7 7 7 10 7 7 8 10 7 9 10 8 10

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 2
E5

D5 E5 N.C.

Not a - fraid of cry - ing, sor - row and foe.

E5 B5 C5 D5 G5 D5

Not a - fraid of fall - ing down be - low. ____

E5 D5 N.C. E5 N.C.

To the night, reck - less - ly we fly.

N.C. D5 Eb5 N.C. F5 E5 N.C. D5 Eb5 N.C. Bb5 C5

P.M. - - - Harm. P.M. - - - Harm. P.M. - - - P.M. - - - Harm. P.M. - - - Harm. P.S.

0 0 5 0 0 5 0 0 7 5 8 6 0 0 10 8 9 7 0 0 5 D 0 0 5 D 5 X X 21

Pitch: D D

[illegible][illegible]

Gr. 4

E
⑥
2fr.

P.M.

The musical notation for guitar (Gr. 4) shows a sequence of eighth notes on the E string. The notes are grouped into four measures of two eighth notes each. Above the first measure, there is a circled '6' with 'E' above it and '2fr.' below it. A dashed line labeled 'P.M.' (Pedal Motion) is positioned below the staff.

Gtrs. 2 & 5

12 7 0 10 12 0 0 10 12 0 19 0 17 14 15 14 12 7 0 10 12 0 0 10 12 0 19 0 17 14 15 14

[illegible]

D
 ⑥
 open
 P.M.

1. E
 ⑥
 2fr.
 F#
 ⑥
 4fr.
 B
 ⑤
 2fr.

17 15 14 15 17 15 14 17 15 14 12 7 0 10 12 0 0 14 17 14 15 0 14 11 13 0

P.M.

0 0 0 0 0 0 0 0 0 0 2 4 0 0 4 5 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

2. E
 ⑥
 2fr.
 B
 ⑤
 2fr.
 N.C.

(cont. in notation) Gtr. 5

12 7 0 10 12 0 0 14 17 14 15 0 14 11 13 0 11 8 10 0 8 5 7 8 11 8 10 10 11 10 10 11 10 10 14 11 13 13 13 13 13 14 16

Gtr. 2
 divisi

Gtrs. 3 & 4

P.M.

0 0 0 0 0 0 0 0 2

*8va

17 14 16 17 16 14 16 20 17 19 20 19 22 17 20 19 23 20 20 (20)

*8va refers to both gtrs.

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 3 (3)

Pitch: G
 **15ma refers to harmonic only.

Gtrs. 3 & 4
 N.C. *loco* D5 Eb5 N.C. F5 E5 N.C. D5 Eb5 N.C. Bb5 C5
 Harm. Harm. Harm. Harm. Harm. Harm.
 P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. --
 0 0 5 0 0 4 0 0 7/5 8/6 10/8 9/7 0 0 4 0 0 3 0 0 7/5 8/6 3/1 5/3
 Pitch: D A

[illegible]

N.C. D5 Eb5 N.C. F5 E5 N.C. D5 Eb5 N.C. Bb5 C5

Gtr. 5

6

3

3

3

3

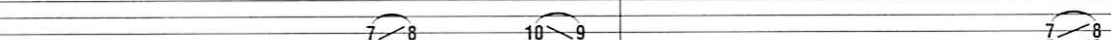
3

6va

6

15 12 15 12 15 12 15 15 12 15 12 15 12 15 12 15 14 14 12 14 14 15 13 15 13 15 13 15 15 1/2 (15)

Gtrs. 3 & 4 Rhy. Fig. 4



P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

8va N.C. D5 Eb5 N.C. F5 E5 N.C. D5 Eb5 N.C. C5

1/2 15 (15) 13 15 13 15 13 15 16 15 13 15 16 15 13 15

1 1/2 15 (15) 13 15 13 15 16 15 13 15 16 15 13 15

15 18 (18) 15 18 (18) 15 24

[illegible]

Gtrs. 3 & 4: w/ Rhy. Fig. 4
N.C.

Gtr. 5

8va

D5 Eb5 N.C. F5 E5

11 14 12 11 14 11 12 11 14 12 15 18 15 12 14 11 14 12 15 18 15 18 15 17 15 17 14 17

N.C.

8va

D5 Eb5 N.C. Bb5 C5

15 14 17 14 15 14 19 14 17 15 18 21 18 grad. bend 1 1/2 2 T 24 (24) 21 24 (24) 1/2

N.C.

*8va

D5 Eb5 N.C. F5 E5

Gtr. 5

Gtr. 2
divisi

20 20 20 17 17 17 18 18 18 15 15 15 17 17 17 13 13 13 15 15 15 12 22 22 22 18 18 18 20 20 20 17 17 17 18 18 18 13 13 13 15 15 15 17 17 17 13

*8va refers to both gtrs.

Gtr. 2 tacet

N.C.

loco

D5 Eb5 N.C. C5

Gtr. 5

13 12 10 13 11 10 12 10 9 10 12 10 9 12 10 8 7 8 10 8 7 10 8

Synthesizer Solo

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (1 1/2 times)

N.C.

D5 Eb5 N.C. F5 E5

Gtr. 2

1 0 0 2 3 2 0 0 3 2 2 4 5 4 2 2 5 3 3 5 6 5 3 3 7 5 5 7 8 7 5 5

Gtr. 5

w/ bar

0 -6

Gtr. 5 tacet

N.C.

Gtr. 2

8 7 7 9 10 9 7 7 10 9 9 10 12 10 9 9 12 10 10 12 13 12 10 10 13 12 12 14 15 14 12 12

D5 Eb5 N.C. Bb5 C5

N.C.

8va

15 12 15 17 15 17 15 17 17 15 18 20 17 19 18 20 20 18 20 18 15 18 15 17 15 18 15 17 15 17 15 17

D5 Eb5 N.C. F5 E5 loco

N.C.

15 12 15 12 12 15 12 15 13 10 13 10 8 10 13 10 11 12 10 12 12 12

D5 Eb5 N.C. C5

N.C.

D5 Eb5 N.C. F5 E5 N.C.

D5 Eb5 N.C. Bb5 C5

13 15 11 13 11 12 10 11 13 15 13 14 15 13 15 15 13 15 18 15 17 18 15 18 15 18 20 15 18 17 15

D5 Eb5 N.C. Bb5 C5

N.C.

D5 Eb5 N.C. F5 E5 N.C.

As

Gtr. 2

Grts. 3 & 4

P.M.

w/ bar

-1/2 -1 -1 1/2 -2 -2 1/2

⊕ Coda

E5
 Gtr. 3
 8va
 Gtr. 2
 Gtr. 4
 w/ bar
 w/ bar
 w/ bar
 17 17 19 19 17 17 17 17 17 17 15 15 15 15 14 14
 3 0 0
 -3 1/2

8va

N.C.

E5

*w/ fdbk. and vib.
bar effects ad lib

Gtrs. 3 & 4

P.M.

ARE YOU DEAD YET?

Music and Lyrics by
Aleksi Laiho



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 192

N.C.

Riff A

Gtr. 1 (dist.)

First guitar part (Gtr. 1) in 4/4 time, featuring a distorted sound. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music consists of a series of power chords and single notes, with a final measure containing a triplet of eighth notes. The tablature below the staff shows the fret numbers for each note: 0, 0, 5, 0, 5, 6, 5, 0, 0, 5, 0, 5, 6, 0, 0, 5, 0, 5, 6, 6.

Gtr. 2 (dist.)

Second guitar part (Gtr. 2) in 4/4 time, featuring a distorted sound. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music consists of a series of power chords and single notes, with a final measure containing a triplet of eighth notes. The tablature below the staff shows the fret numbers for each note: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Third guitar part in 4/4 time, featuring a distorted sound. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music consists of a series of power chords and single notes, with a final measure containing a triplet of eighth notes. The tablature below the staff shows the fret numbers for each note: 5, 6, 5, 6, 5, 6, 3, 6, 0, 0, 5, 0, 5, 6, 5, 0, 0, 5, 0, 5, 6. The pitch is indicated as Bb.

Fourth guitar part in 4/4 time, featuring a distorted sound. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music consists of a series of power chords and single notes, with a final measure containing a triplet of eighth notes. The tablature below the staff shows the fret numbers for each note: 0, 0, 5, 0, 5, 6, 5, 0, 0, 5, 0, 5, 6. The pitch is indicated as Bb.

End Riff A

loco

P.M. ---| P.M. P.M. -----|

loco

P.M. ---| P.M. P.M. -----|

Gtr. 1: w/ Riff A
N.C.

Yeah! _____

Gtr. 2 Riff B

P.M. ---| P.M. P.M. ---| P.M. P.M. ---| P.M. -----| P.M. -----| P.M. -----|

End Riff B

loco

P.M. ---| P.M. P.M. ---| P.M. P.H. P.M. ---| P.M.

Pitch: D

*15ma refers to harmonic only.

N.C.

PM

**Gtr. 1 to left of slashes in tab.

End Riff C

```
let ring - - - - - +
```

Gtr. 1: w/ Riff C (2 times)

D5

D5

$$-3 \frac{1}{2}$$

*B \flat sus2

don't deem. Drown in be - fore you dive. Don't care,

P.M. P.M. P.M.

3 3 3 3

1 1 1 1

*Chord symbol reflects combined harmony.

N.C.

com - mit to your self - de - struc - tion

P.M. w/ bar w/ bar

3 3 10 12 10 12 15 12 15 17

(8) -2 8va

w/ bar w/ bar

13 15 17 15 17 20 17 20 22 (22)

-2 1/2

Gtr. 1: w/ Riff C

D5 C5 D5

drive.

Gtr. 2 loco

7 7 7

5 5 5

Verse

C5

D5

N.C.

2. I kiss the ground with love be -

Rhy. Fig. 2

Gtr. 1

P.M. -----

P.M. -----

Gtr. 2

Rhy. Fig. 2A

w/ bar

P.M. -----

P.M. -----

-3 1/2

*B \flat sus2

yond for - ev - er. Flip off the sky

P.M. -----

P.M. -----

P.M. -----

P.M. -----

*Chord symbol reflects combined harmony.

N.C.

with bleed - ing fin - gers till I die, _____

End half-time feel
B \flat 5 C5

End Rhy. Fig. 2

P.M. -----

1 1 1 1 1 3 3 3 3 3 5 5 5 5 5 7 7 7 7 7 3 0 0 0 0 3 1 3

End Rhy. Fig. 2A

P.M. -----

1 1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 0 0 0 0 3 1 3

Interlude

Gtr. 1: w/ Riff A (1st 6 meas.)
Gtr. 2: w/ Riff B
N.C.

yi, yi, yi, oh!

3

Half-time feel

2nd time, Lead Voc. tacet

G5 A5 B \flat 5 C5

*Dm

F

C

Uh!

Gtr. 1

Riff D

P.M. ----- P.M.

Gtr. 2

Riff D1

P.M. ----- P.M.

*Chord symbols reflect overall harmony.

1. 2. End half-time feel

End Riff D

End Riff D1

Chorus

En - e - my, take one good look at me. — E - rad - i - cate what you will al-ways be. —

Eb5 A5 D5 F5 C5

Riff E

Gtr. 3 (dist.)

f

Rhy. Fig. 3

Gtrs. 1 & 2

End Rhy. Fig. 3

E \flat 5 A5 D5 F5 C5 N.C.

— Your taint - ed flesh, pol - lut - ed soul — through a mir - ror I be - hold. —

End Riff E

13 15 14 15 15 14 15 12 15 14 15 14 15 14 15 12 15 14 15 15 14 15 12 15 14 15 15 14 15

Rhy. Fig. 4

End Rhy. Fig. 4

*15ma

P.M.

P.M.

P.H.

*15ma refers to harmonic only.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

Gtr. 3: w/ Riff E

E \flat 5 A5 D5 F5 C5

Throw a punch, shards bleed on the floor — tear - ing me a - part, — but I don't care an - y - more. —

E \flat 5 A5 D5 F5 C5

— Should I re - gret — or ask my - self, "Are you dead

Verse
Half-time feel

D5

yet?" 3. Wake up; don't cry.

Gtr. 1

P.M. — let ring — P.M. — let ring — P.M. —

17 13 17 13

0 0 0 0 0 0 0 0 0 0

Gtr. 2

P.M. — P.M. —

0 0 0 0 0 0 0 0

*B \flat sus2

Re - gen - er - ate to de - ny the truth,

P.M.

P.M.

*Chord symbol reflects combined harmony.

N.C.

the fic - tion you live in. Blind - fold your

P.M.

w/ bar

w/ bar

w/ bar

w/ bar

1

(1)

3

(3)

5

(5)

8

(8)

10

-2

13

(13)

15

(15)

17

(17)

20

(20)

22

(22)

Verse

Gtr. 1: w/ Rhy. Fig. 2

D5

4. Dis - clo - sure,

Gtr. 1: w/ Riff C

D5

F5

E5

E \flat 5

Gtr. 2

loco

P.M.

-3 1/2

Gtr. 2: w/ Rhy. Fig. 2A

N.C. B \flat 5sus2

self - loath - ing, this time you've gone too far. Or could it be,

End half-time feel
B \flat 5 C5

N.C.

my nem - e - sis, that you're me? _____

Gtrs. 1 & 2

P.M. _____

3 0 0 0 0 2 0 0 0 0 3 0 0 0 0 3 5

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Riff E (2 times)

E \flat 5 A5 D5 F5 C5

En - e - my, take one good look at me. _____ E - rad - i - cate what you will al - ways be. _____

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E \flat 5 A5 D5 F5 C5 N.C.

_____ Your taint - ed flesh, pol - lut - ed soul _____ through a mir - ror I be - hold. _____

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

E \flat 5 A5 D5 F5 C5

Throw a punch, shards bleed on the floor _____ tear - ing me a - part, _____ but I don't care an - y - more. _____

E \flat 5 A5 D5 F5 C5

_____ Should I re - gret _____ or ask my - self, "Are you dead

Interlude

Half-time feel

Gtrs. 1 & 2: w/ Riffs D & D1
Dm F C E \flat B \flat Gm B \flat Am

N.C.

yet?"

Gtrs. 1 & 2

Gtr. 4 (dist.)

P.M. - + P.M. - +

f P.S.

0 0 6 0 0 6

Guitar Solo

N.C.

Gtr. 4

8va

w/ bar

12 15 (12) (15)

15 18 (15) (18)

14 17 (14) (17)

-1

Gtr. 3

w/ bar

12 14 (12) (14)

11 13 (11) (13)

10 12 (10) (12)

-1

Gtrs. 1 & 2

Riff F

2 2 5 2 2 5 2 5

5 5 8 5 4 4 7 4

8va

w/ bar

17 20 (17) (20)

20 23 (20) (23)

20 23 (20) (23)

-1

8va

w/ bar

13 15 (13) (15)

17 20 (17) (20)

17 20 (17) (20)

-1

End Riff F

3 3 7 3 3 7 3 7

0 0 3 0 0 2 0 3

Gtrs. 1 & 2: w/ Riff F
Gtr. 3 tacet

Gtr. 4 *8va* *#15ma* *8va* *#15ma* *8va*

P.H. P.H.

19 17 17 19 17 15 17 19 22 20 20 22 21 19 19 21

Pitch: F# E F# A

*15ma refers to harmonics only.

8va

20 17 19 20 19 17 20 18 17 18 20 18 17 19 17 16 17 16 14 17 15 17 19 16 17 19 17 19 20 17 19

Gtr. 4 *8va* *15ma 8va*

1 1/2 1 1/2 1 1/2

w/ bar P.H.

17 (17) (17) 15 17 (17) 22 (22) 17 13 13 20 17 18 17 13 10 10 17 13 15 13

-4 1/2 -2 1/2

Gtrs. 1 & 2

X 5 2 2 5 2 5 5 5 8 5 4 4 7 4 3 3 7 3 3 7 3 7 0 0 3 0 0 2 0 3

End half-time feel

loco F5 D5

+1 1/2 +1 1/2 +1 1/2 +1 1/2 +1 1/2 +1 1/2 +1 1/2 +1 1/2

w/ bar

14 14 14 12 14 12 14 12 14 12 10 14 10 14 13 10 13 15 13 15 13 15 12

P.M.

2 2 5 2 2 5 2 5 5 5 8 5 4 4 7 4 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Riff E (1 1/2 times)

Gtr. 4 tacet

E \flat 5 A5 D5 F5 C5

En - e - my, take one good look at me. — E - rad - i - cate what you will al - ways be. —

Gtr. 4

w/ bar — — — — —

+1

15 (15)

-2 1/2

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E \flat 5 A5 D5 F5 C5 N.C.

— Your taint - ed flesh, pol - lut - ted soul — through a mir - ror I be - hold. —

Gtrs. 1 & 2: w/ Rhy. Fig. 3

E \flat 5 A5 D5 F5 C5

Throw a punch, shards bleed on the floor — tear - ing me a - part, — but I don't care an - y - more. —

E \flat 5 A5 D5 N.C.

— Should I re - gret — or ask my - self, "Are you dead dead
(Are you dead dead

Gtr. 3

13 15 14 15 15 15 14 15 12 15 14 15 14 15 12 15 14 15 15 15 14 15 12 15

Gtrs. 1 & 2

1 2 0 0 22 0 0 6 0 0 6

P.M. — — P.M. — —

Outro

Half-time feel

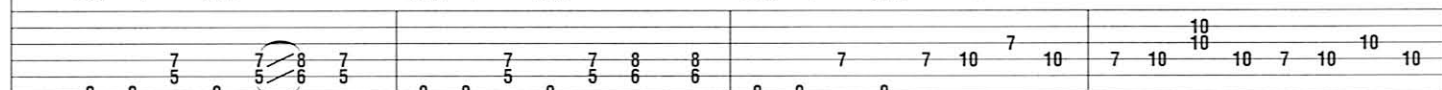
Gtr. 3 tacet

D5 Eb5 D5 Eb5 D5 N.C.

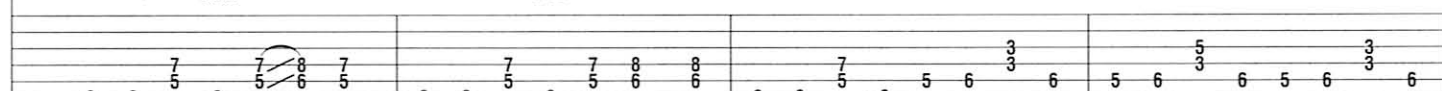


yet?"
yet?)

Gtr. 2



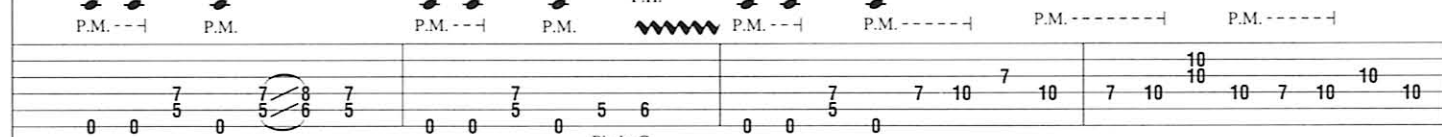
Gtr. 1



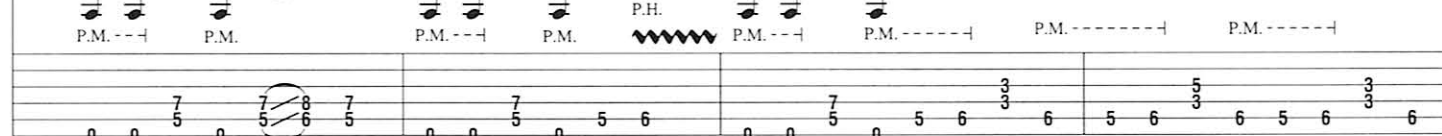
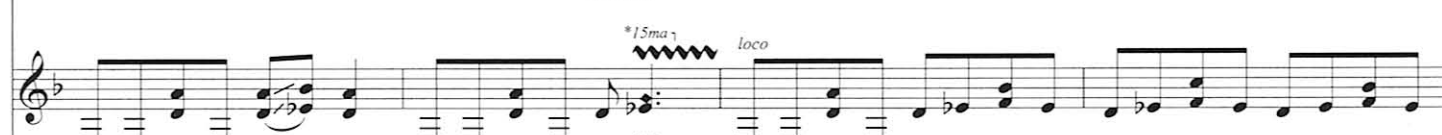
D5 Eb5 D5 N.C. D5 N.C.



Are you dead



Pitch: G



Pitch: G

*15ma refers to harmonic only.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 Eb5 D5 Eb5 D5 N.C.



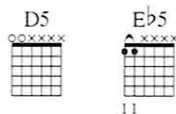
yet?

D5 Eb5 D5 Eb5 D5 N.C.



IF YOU WANT PEACE... PREPARE FOR WAR

Music and Lyrics by
Aleksi Laiho



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 170

Gtr. 2 (dist.) D5 Eb5

Gtr. 1 (dist.) *f* P.M. *15ma* *loco* Harm. P.M.

TAB

0	0	0	0	0	0	X X 3	0	0	0	0	0	0	0	0	0	0	0	12
---	---	---	---	---	---	-------	---	---	---	---	---	---	---	---	---	---	---	----

Pitch: D

Gtr. 1 (dist.) D5 P.M.

TAB

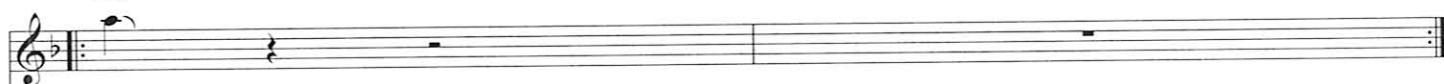
0	0	4	5	0	4	3	0	8	7	0	7	6	0	6	5	0	0	4	5	0	4	3	0	12	11	0	11	10	0	10	9
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	----	---	----	----	---	----	---

Gtr. 1 (dist.) P.M. (cont. in notation)

TAB

0	0	4	5	0	4	3	0	8	7	0	7	6	0	6	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

2nd time, Lead Voc. tacet
N.C.

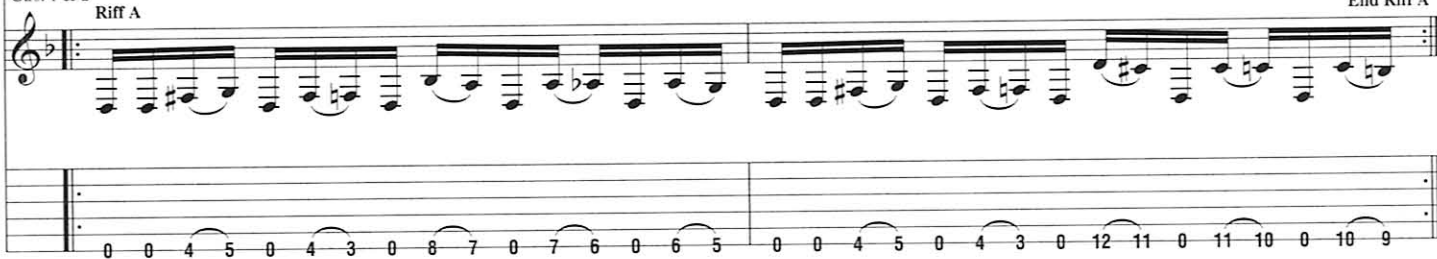


Go!

Gtrs. 1 & 2

Riff A

End Riff A



Gtr. 2: w/ Riff A (2 times)

N.C.

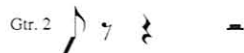
Gtr. 1

Riff B

End Riff B



D5



(cont. in notation)

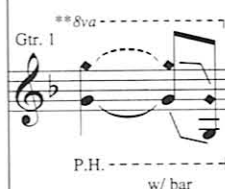
*Gtr. 3

Riff C

End Riff C



*Bass arr. for gtr.



loco

P.S.

**8va refers to harmonic only.

Gtr. 3 tacet
2nd time, Lead Voc. tacet

N.C. C#5 N.C. C#5 N.C.

Yeow!

Gtr. 2 Rhy. Fig. 1A

Gtr. 1 Rhy. Fig. 1

C#5 N.C. C#5 N.C. End Rhy. Fig. 1A

End Rhy. Fig. 1

Verse
D5 F5 D5 Eb5 D5

1. Pain ___ ain't e - ven real - ly what you want to see. Five ___ feet un - der

Gtrs. 1 & 2

N.C. D5 F5 D5

see - ing your hu - man - i - ty. The op - por - tu - ni - ty to — di - vide,

Gtr. 2

w/ bar w/ bar w/ bar

14 14 17 17 15 15 17

P.M.

Gtr. 1

w/ bar w/ bar w/ bar

7 7 10 10 8 8 10

P.M.

E \flat 5 D5 N.C.

the op - por - tu - ni - ty of — be - ing a -

P.M.

14 10 12 14 12 10 14 12 10 12 14 12 10 13 12 10

10 7 9 10 9 7 10 8 7 8 10 8 7 10 8 7

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1 3/4 times)

N.C. C \sharp 5 N.C. C \sharp 5 N.C. C \sharp 5 N.C. C \sharp 5 N.C.

part. —

C \sharp 5 N.C. C \sharp 5 N.C. C \sharp 5 N.C. C \sharp 5 N.C.

Interlude

2nd time, Lead Voc. tacet
D5 G5 F5

Yeah!

Riff D
*Gtr. 4

f

*Synth arr. for gtr.

Riff D1
Gtr. 5 (dist.)

f

Gtr. 1

P.M. -----

(cont. on lower staff)

Gtr. 2

P.M. -----

Rhy. Fig. 2
Gtrs. 1 & 2

P.M. P.M. let ring -----

C5 D5 Eb5 F5 1. D5 Bb/D C5 End Riff D

End Riff D1

End Rhy. Fig. 2

let ring ----- P.M. P.M. let ring -----

2.

Gtrs. 4 & 5: w/ Riffs D & D1 (last meas.)

Gtr. 2

D5 B \flat /D C5 D5

let ring -----

P.M. -----

(3) 3 3 0 5 8 8 10 10 (10) 19

Gtr. 1

let ring -----

P.M. -----

P.M. -----

(3) 3 3 0 5 8 5 0 0 0 0 0 0 0 0 7

Gtrs. 1 & 2: w/ Riff A (2 times)

Gtr. 1: w/ Riff B (2 times)
Gtr. 2: w/ Riff A (2 times)

N.C.

4 4

Verse

D5 F5 D5 E \flat 5 D5 N.C.

2. Soon — be there, the moon in the sky to - night. We're burn - ing on a pu - ri - fied.

Gtrs. 1 & 2

P.M. -----

P.M. -----

w/ bar steady gliss.

0 0 3 0 0 0 0 0 0 1 0 0 0 0 -2 1/2 -6 (0)

D5 F5 D5 N.C.

Smash your face _____ and then I beat it down.

Gtr. 2

15ma -----

Harm. -----

P.M. -----

2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3

0 0 3 0 0 0

Pitch: G

Gtr. 1

15ma -----

Harm. -----

P.M. -----

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 0 3 0 0 0

Pitch: D

D5 Eb5 D5 N.C. D5 E5

Are we real - ly gon - na die?

loco

P.M. -----

9 10 12 10 9 12 10 8 10 9 7

0 0 1 0 0 0

loco

P.M. -----

5 7 9 7 5 8 7 5 7 2 0

0 0 1 0 0 0

Chorus

B \flat 5 C5 F5 E5 C5 D5 F5 C/E B \flat 5 C5 B \flat 5

Get up and fight; re - lease your rage. Come on and

Rhy. Fig. 3

Gtrs. 1 & 2

N.C.

fight.

End Rhy. Fig. 3

P.M. P.M. P.M.

B \flat 5 C5 F5 E5 C5 D5 F5 C/E B \flat 5 C5 B \flat 5

Stand - ing straight - faced, it is your fate call - ing my

N.C.

name.

Gtr. 2

Gtr. 1 *divisi*

P.M. P.M.

*Gtr. 2 to left of slash in tab.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 1/2 times)

B \flat 5 C5 F5 E5 C5 D5 F5 C/E B \flat 5 C5 B \flat 5 N.C.

Call - ing me pain, and if _____ you stay you'll bite the scythe.

To Coda \oplus

B \flat 5 C5 F5 E5 C5 D5 F5 C/E B \flat 5 C5 B \flat 5

Wait - ing for you, I just _____ want to tell you,

D5 N.C.

"If you want peace, pre - pare _____ for war!" Fuck!

Gtrs. 1 & 2

P.M. _____

Gtr. 1

Gtr. 2 *divisi*

6/10
4/8

*Gtr. 2 to left of slash in tab.

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtrs. 4 & 5: w/ Riffs D & D1 (2 times)

D5 G5 F5 C5 D5 E \flat 5 F5 D5 B \flat /D C5

Guitar Solo

Gtr. 4 tacet
N.C.
Gtr. 5

Gtr. 3: w/ Riff C

D5 A \flat 5 G5 F \sharp 5 C5 D5

Gtrs. 4 & 5

12 (12) 19 10 12 13 10 12 13 10 12 13 10 12 13

Gtrs. 1 & 2

P.M. _____

7/5 (7/5) 6 5 4 0 0 0 3 7

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part in G major, with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part consists of a series of eighth notes, with a key signature change to E major (two sharps) indicated by "E♭5" and "D5" above the staff. The second system shows the bass part, which is a simple bass line consisting of eighth notes. The third system shows the drum part, which is a simple drum line consisting of eighth notes. The drum part is marked with "P.M." and a dashed line, indicating a specific drumming technique or pattern.

N.C. C5 B5

15ma-----
loco

P.H.-----

12 10 12 10 12 (12) 10 13 (13)

12 10 12 10 12 12 10 13 12 10 13 12 10 12 10 13

1 1/2 1 1/2 1

P.M.-----

(7/5) (5/3) (4/2)

0 0 0

N.C. B5 B \flat 5 A \flat 5 G5 F \sharp 5

13 $\frac{1}{2}$ 13 10 13 10 13 $\frac{1}{2}$ 13 10 13 10 13 $\frac{1}{2}$ 13 10 13 10 13 10 15 $\frac{1}{2}$ (15) (15) $\frac{1}{2}$ grad. bend

P.M. ----- P.M. -----

4 3 6 5 4
2 1 6 5 4

Gtr. 5 tacet

D5 N.C.

[illegible][illegible]

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 8 8 8 7 7 7 6 6

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The melody consists of 20 measures. The first 16 measures are marked with a "P.M." (Piano Moderato) tempo marking. The final four measures (17-20) are marked with a "C" (Crescendo) marking. The melody is a simple, folk-like tune. The score is presented on a single page with a dashed line indicating the end of the first system.

The musical score for "The Sound of Silence" is presented in three systems. The first system shows the guitar part in G major, 5/4 time, with a melody of eighth and sixteenth notes. The piano part is in the same key and time, featuring a bass line with octaves and chords. The vocal part is in G major, 4/4 time, with a melody of eighth and sixteenth notes. The second system continues the guitar and piano parts, with the guitar part featuring a melodic line and the piano part featuring a bass line with octaves and chords. The vocal part is in G major, 4/4 time, with a melody of eighth and sixteenth notes. The third system shows the guitar part in G major, 5/4 time, with a melody of eighth and sixteenth notes. The piano part is in the same key and time, featuring a bass line with octaves and chords. The vocal part is in G major, 4/4 time, with a melody of eighth and sixteenth notes. The score includes a key signature of one sharp (F#) and a time signature of 5/4 for the guitar and piano parts, and 4/4 for the vocal part. The guitar part is marked with a "P.M." (Piano) instruction. The piano part is marked with a "P.M." (Piano) instruction. The vocal part is marked with a "P.M." (Piano) instruction.

Guitar Solo

Gtr. 4 tacet
N.C.

Gtr. 5

[illegible] δv_a

8va -

14 16 17 14 16 17 14 16 17 19 17 19 24 (24) (24) 21 24 (24) 1 1/2

End Riff E

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, consisting of a series of eighth notes. Below the staff, the lyrics 'P.M.' are written, followed by a dashed line. The second system continues the melody on a single staff, with the lyrics 'The Rose Tree' written below it. The score concludes with a double bar line.

Gtr. 6 (dist.)

Gtr. 6 tacet

8va -

Gtr. 6

(24)

(24)

1/2

Gtr. 5
 15ma
 Harm.
 w/ bar
 4
 (4)
 1 3 2 1 3 2
 -1 1/2
 -2 1/2
 (4)

Gtrs. 1 & 2

Gtrs. 1 & 2

P.M.

Gtr. 5

8va.

loco

w/ bar

16 13 16 18 16 16 13 16 13 15 16 13 15 13 15 15 13 15 13 15 18 11

-1 1/2

[illegible]

Gtr. 6

Gtr. 5
divisi

17 16 15 14 15 14 13 12 13 12 11 10
18 17 16 15 16 15 14 13 14 13 12 11

16 15 14 13 14 13 12 11 12 11 10 9 14 13 12 11 12 11 10 9
15 14 13 12 13 12 11 10

Gtrs. 1 & 2

[illegible]

Interlude

Gtr. 1: w/ Riff A

Gtr. 5 tacet

D5

N.C.

Gtrs. 1 & 2

D5

Gtr. 2

A5

P.M. -----

Gtr. 1
divisi

*Gtr. 1 to left of slashes in tab.

Coda

D5

Gtrs. 1 & 2

Gtr. 2

A5

P.M. -----

Gtr. 1
divisi

**

**Gtr. 1 to left of slashes in tab.

Chorus

B \flat 5

C5

F5

E5

C5

D5

F5

C/E

B \flat 5

C5

B \flat 5

Get up

and fight;

re - lease your rage.

Come on and

Gtrs. 1 & 2

N.C.

fight.

P.M. -----

B♭5 C5 F5 E5 B♭5 C5 F5 C/E B♭5 C5 B♭5

Stand - ing straight - faced, it is _____ your fate call - ing my

The first system of music includes a vocal line in G major with lyrics "Stand - ing straight - faced, it is _____ your fate call - ing my". Above the vocal line are chords: B♭5, C5, F5, E5, B♭5, C5, F5, C/E, B♭5, C5, B♭5. Below the vocal line is a guitar line with fret numbers: 3 1, 5 3, 5 3, 4 2, 5 3, 7 5, 5 3, 5 2, 3 1, 5 3, 3 1.

N.C.

name.

Gtr. 1

P.M. ----- Gtr. 2 *divisi*

The second system of music features a guitar solo. The first staff is labeled "N.C." and "name.". The second staff is labeled "Gtr. 1" and "P.M. ----- Gtr. 2 divisi". The guitar line consists of two staves. The first staff has a solo line with a double bar line. The second staff has fret numbers: 3 5, 0 0, 0 0, 0 0, 0 0, 7 5, 5 3, 8 6, 5 3, 7 5, 5 3, 8 6, 4 6, 8 6, 4 6, 9 7, 4 6, 8 6, 4 6, 9 7, 5 7, 9 7, 5 7, 10 8, 7 5, 9 7, 5 7.

B♭5 C5 F5 E5 C5 D5 F5 C/E B♭5 C5 B♭5

Call - ing me pain, and if _____ you stay you'll bite the

Gtrs. 1 & 2

The third system of music includes a vocal line with lyrics "Call - ing me pain, and if _____ you stay you'll bite the". Above the vocal line are chords: B♭5, C5, F5, E5, C5, D5, F5, C/E, B♭5, C5, B♭5. Below the vocal line is a guitar line with fret numbers: 3 1, 5 3, 5 3, 4 2, 5 3, 7 5, 5 3, 5 2, 3 1, 5 3, 3 1.

N.C.

scythe.

P.M. -----

*steady gliss.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 21

*Slide down string in steady gliss. while picking in sixteenth-note rhythm.

Bb5 C5 F5 E5 C5 D5 F5 C/E Bb5 C5 Bb5

Wait - ing for you, I just want to tell you.

3 5 5 4 5 7 5 5 3 5 3

1 3 3 2 3 6 3 2 1 3 1

D5

"If you want peace, pre - pare for war!"

Gtr. 2

P.M. -----

13 13 (13)

16 16 16

Gtr. 1

P.M. -----

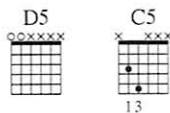
10 10 (10)

13 13 13

PUNCH ME I BLEED

Music and Lyrics by
Aleksi Laiho

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D



Intro

Moderately slow Rock ♩ = 92

*F5/D E5/D F5/D E5/D F5/D E5/D Dm/A D°/Ab E5
Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 1 (dist.)

mf

let ring - - - let ring - - - let ring - - -

TAB

0 8 10 9 10 9 7 8 7 10 7 8 10 0 8 10 9 (9) 5 7 5 3 6 5 3 2 2

*Chord symbols reflect implied harmony.

F5/D E5/D F5/D E5/D F5/D E5/D N.C. (A5) (Bb5) (C5)
Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

P.H.

Pitch: Bb

Rhy. Fig. 2A

Gtr. 2 (dist.)

P.H.

Pitch: G#

**15ma refers to harmonics
only, throughout song.

Gtr. 1: w/ Rhy. Fig. 1

F5/D E5/D F5/D E5/D F5/D E5/D Dm/A D°/Ab E5

loco

P.M. - - - - - P.M. - - - - - let ring - - - - - let ring - - - - -

0 0 0 0 0 0 0 0 0 0 0 0 12 10 0 0 0 0 0 0 0 5 7 5 3 6 5 3 2

F5/D E5/D F5/D E5/D

Rhy. Fig. 3

Gtr. 1

P.M. -----

Gtr. 2

Rhy. Fig. 3A

P.M. -----

F5/D E5/D N.C. (A5) (Bb5) (C5) D5

End Rhy. Fig. 3

15ma *loco*

P.H.

Pitch: Bb

End Rhy. Fig. 3A

15ma *loco*

P.H.

Pitch: G#

Verse

N.C. D5 N.C. D5 N.C. D5

1. From the reign _ I've built of shame _ and guilt, I go back _ and take a

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

Chords: Dm/A, D^o/A^b, N.C., D5, N.C., D5

look at my - self — and what I have done — so far.

Gtr. 1
let ring -----
Gtr. 2
divisi
let ring -----

P.M. P.M. P.M. P.H.

Chords: N.C., D5, N.C.(B^b), (C), Interlude F5/D, E5/D

At the bridge — she's dy - ing, wait - ing till light.

Gtr. 1 *loco*
P.M.
15ma *loco*
P.H.
w/ bar -----
Pitch: C₂

Gtr. 2 *loco*
P.M.
15ma -----
P.H. -----
w/ bar -----
P.M. -----

F5/D E5/D F5/D E5/D Dm/A E7/G#

let ring ----- let ring ---

P.M. ----- P.M. ----- let ring ----- let ring ---

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

F5/D E5/D F5/D E5/D F5/D E5/D N.C. (A5) (Bb5) (C5)

Pre-Chorus
Half-time feel
D5
Rhy. Fig. 4

Gtrs. 1 & 2

P.M. ----- P.M. -----

No choice to go

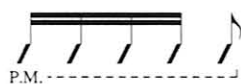
Riff A
 *Gtr. 3
 8va

mf

*Synth. arr. for gtr.

C5

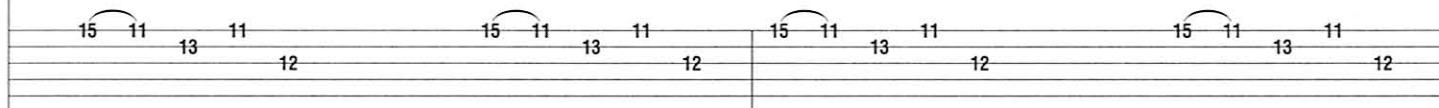
End Rhy. Fig. 4



(cont. in notation)



End Riff A

Gtr. 3: w/ Riff A
D5

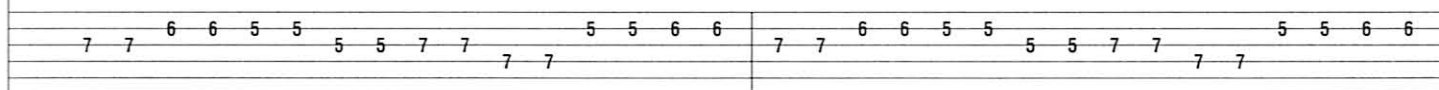
Riff B

Gtr. 4 (dist.)



mf

P.M.

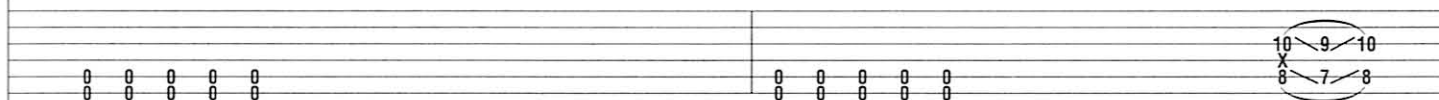


Gtr. 2



P.M.

P.M.

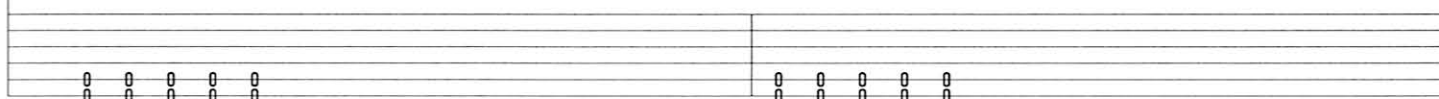


Gtr. 1



P.M.

P.M.



Chorus

Gtrs. 1 & 2 Rhy. Fig. 5
 loco

**Gtr. 1 to left of slash in tab (till end of Chorus).

N.C. B \flat sus2 C Dm7 C

o - blit - er - at - ing you in ev - 'ry way

P.M. P.M. w/ bar w/ bar

2 3 2 3 2 2 3 2 3 5 2 3 5 3 2 5 (5) 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

15ma P.H. loco Gtrs. 1 & 2

let ring let ring let ring let ring

2/5 3/7 2/5 3/7 2/5 3/7 2/5 3/7 1 3 5 1 3 2 5 3 5 3 5 3 2 5 3

Pitch: E

B \flat sus2 E \flat N.C. D5

with my life's in - san - i - ty. Uh!

End Riff C Gtrs. 2 & 4

w/ bar w/ bar P.M. P.M.

(3) 2 3 5 3 2 2 3 0 0 0 0 0 0

Gtr. 2 End Rhy. Fig. 5 (Gtr. 2 cont. on upper staff) Gtr. 1

let ring Gtr. 1 divisi let ring P.M. P.M. Harm. w/ bar steady gliss.

1 3 5 3 6 5/8 3/8 4/8 2/5 3/7 2.6 -1/2 -2 1/2

Pitch: F

Verse

Gtr. 4 tacet
N.C. D5 N.C. D5 N.C. D5

2. Bat - tered up a - gain, I'm go - ing all in - sane, curled up on the floor.

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

5 6 5 0 0 0 0 5 6 5 0 0 0 0 0 5 6 5 0 0 0 3 5

Dm/A D^o/A N.C. D5 N.C. D5

Won - der ways to kill the pain, and

let ring - - - - - let ring - - - - -

P.M. P.M. P.M. P.H.

7 5 3 6 5 6 7 6 6 5 6 5 0 0 0 0 5 6 5 0 0 0 5

N.C. D5 N.C.(B^b) (C)

what does - n't kill you on - ly makes you pissed off.

Gtr. 1 *loco*

P.M. w/ bar

5 6 5 0 0 0 0 3 5 7 5 7 5 8 -1 1/2

Gtr. 2 *loco*

P.M. w/ bar

5 6 5 0 0 0 3 0 1 0 3 3 2 5 -1 1/2

Pre-Chorus

D5 Bb/D C5 F5/C

Sweep back to kill.

Riff D

Gtr. 3 8va

17 13 15 13 14 17 13 15 13 14 15 12 13 12 12 15 12 13 12 12

Gtr. 4

P.M.

7 7 7 7 5 5 5 5 7 7 7 7 5 5 6 6 5 5 5 5 7 7 5 5 5 5 5 5 7 7 5 5

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

7 7 7 7 7 7 8 8 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

F/A A5 F/A C5 N.C.

The pain, make it go a - way.

End Riff D

8va

17 12 13 12 14 17 12 13 12 14 17 13 15 13 14 17 13 15 13 14

P.M. P.H.

5 5 7 7 7 7 7 7 5 5 7 7 7 7 5 5 7 7 7 7 5 5 6 6 6

15ma 15ma 15ma 15ma

loco

P.M. P.H. P.H. P.H.

3 0 3 0 3 0 2 0 2 0 2 0 3 0 3 0 0 0 0 0 0 0 1 3 3 1 3 3

Pitch: E E

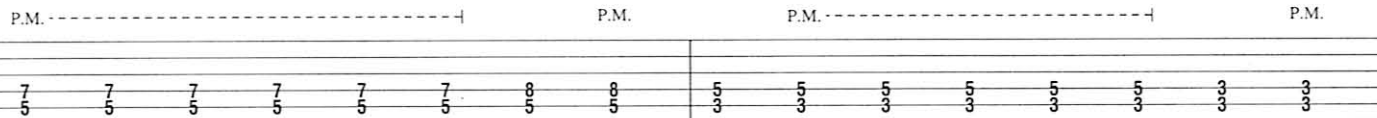
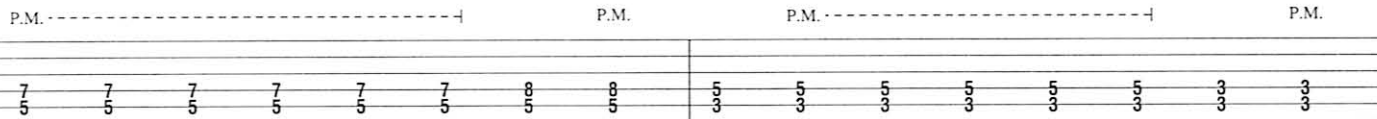
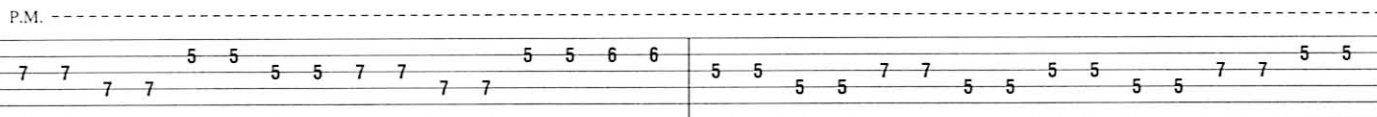
Gtr. 3: w/ Riff D
D5

B \flat /D

C5

F5/C

So long to pack your shot at me, —



F/A

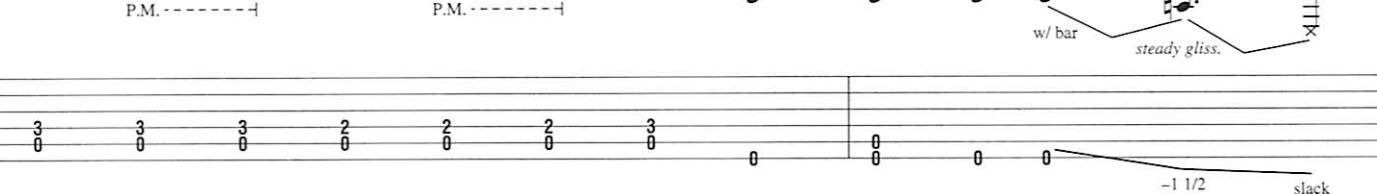
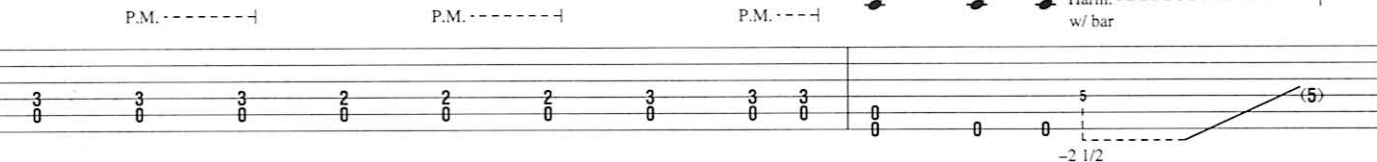
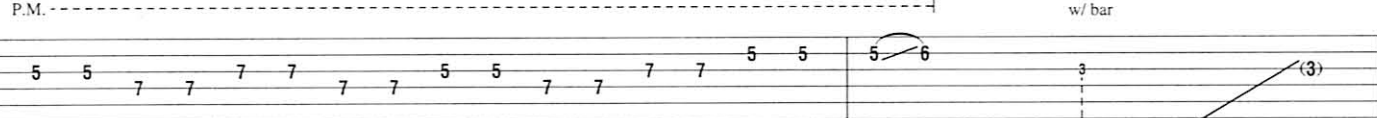
A5

F/A

D5

N.C.

— 'cause when you punch me I bleed.



Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 5
Gtr. 4: w/ Riff C

B \flat sus2 C Dm7 C B \flat sus2 C N.C.

Go - ing down, — I walk — my way — to hell, in - to the ob - scu - ri - ty, —

Gtrs. 1 & 2: w/ 4th meas. of Rhy. Fig. 5
Gtr. 4: w/ 4th meas. of Riff C

B \flat sus2 C Dm7 C B \flat sus2 E \flat N.C.

o - blit - er - at - ing you — in ev - 'ry way with my life's — in - san - i - ty. — Oh, yeow!

Interlude

G5 A5 B \flat 5 C5 D5 C5 D5 F5

Gtrs. 3 & 4

12 10 10 12 10 14 10 12 10 12 14 10 12 12 10 12 10 8 10 8 10 8 10 7 10 13 10 13 10 13 10

Gtrs. 1 & 2

P.M. — — — — — P.M. — — — — —

5 5 7 7 8 8 10 10 0 0 5 7 5 7 10 10 10 8

G5 A5 B \flat 5 C5 N.C.

w/ bar steady gliss.

10 — — — — — -1/2 -2 1/2

G5 A5 B \flat 5 C5 N.C.

w/ bar steady gliss.

5 — — — — — -1/2 slack

Guitar Solo

Gtr. 3 tacet

D5

C5

Dm

C5

8va

Gtr. 4

Gtrs. 1 & 2

Bb5

Bb/D

C5

G5

A5

Bb5

C5

8va

D5

C5

Dm

C5

8va

Gtr. 4: w/ Riff B
D5

o - kay. Shat - ter us,

Gtr. 2

P.M. P.M.

10 9 10
8 7 8

Gtr. 1

P.M. P.M.

0 0 0 0 0 0 0 0 0 0

C5

you're too cold _____ to swing _____ by.

P.M. P.M. P.M. P.H.

11 10 11
11 10 11
8 7 8

Pitch: G

P.M. P.M. P.M. P.H.

5 5 5 5 5 5 5 3 3 5 5

Pitch: E

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1st 6 meas.)
Gtr. 4: w/ Riff C (1st 6 meas.)

B \flat sus2 C Dm7 C B \flat sus2 C

Go - ing down, _ I walk _ my way _ to hell, in - to the ob - scu - ri - ty, _

N.C. B \flat sus2 C Dm7 C

_ o - blit - er - at - ing you _ in ev - 'ry way

B^bsus2 rit. E^b Freely F5/D E5/D Dm/A D^o/A^b E5

with my life's — in - san - i - ty.

Gtr. 4

rit. w/ bar - - - -1 w/ bar - - - -1

(3) 2 3 5 3 2 0

8va - - - - - loco

20 20 20 22 0 -2 1/2

Gtr. 1

rit. let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

1 3 5 3 6 5 3 5 0 8 10 10 9 9 (9/9) 5 7 5 3 6 5 3 2 2 2

Gtr. 2

rit. let ring - - - - - let ring - - - - -

1 3 5 3 6 8 8 8 0 0 2 2

D5

15ma - - - - - P.H. - - - - - w/ bar - - - - -

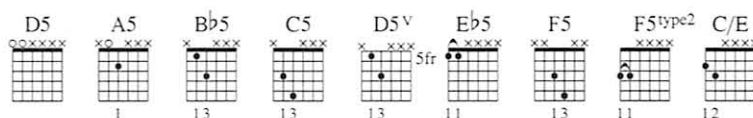
+2 1/2 -2 1/2

Pitch: F₂ B E F₂

w/ bar - - - - - slack

w/ bar - - - - - slack

Music and Lyrics by
Aleksi Laiho



Intro

Moderate Rock ♩ = 116

Play 4 times
End Riff A

Gtr. 1 (dist.) N.C.
Riff A

Play 4 times
End Riff A

f
P.M.

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. 1 & 2 (dist.): w/ Riff A (2 times)

Go!

Gtrs. 1 & 2: w/ Riff A (2 times)

Riff B

End Riff B

4Gtr. 3 8va

The image shows a musical score for guitar. The top staff is a standard musical notation in treble clef, featuring a melodic line with eighth notes and a dynamic marking of *f* (forte). The bottom staff is a fretboard diagram with two lines, showing the fret numbers for the left hand. The fret numbers are: 15, 14, 14, 15, 14, 14, 17, 13, 15, 14, 14, 15, 14, 14, 17, 13, 15, 14, 14, 15, 14, 14, 17, 13, 15, 14, 17, 13, 15, 13, 17, 13.

*Synth. arr. for gtr.

D5 A5 Bb5 C5

Gtr. 1

Riff C

Gtr. 3

End Riff C

15 14 14 15 14 14 17 17 14 14 17 14 14 18 20 18 15 15 18 15 15 18 15 17 17 17 15 17

Gtr. 2

P.M.

0 0 0 0 0 0 0 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3

D5^v A5 Bb5 Eb5 (cont. in notation)

8va

Musical notation for guitar 1 (Gtr. 1) featuring a melodic line with a 1/2 note bend and a sequence of fret numbers: 15, 14, 14, 15, 14, 14, 17, 17, 14, 14, 17, 14, 14, 18, 20, 18, 15, 15, 18, 15, 15, 15, 17, 13, 15, 13, 17, 13.

Musical notation for guitar 2 (Gtr. 2) featuring a rhythmic pattern with a P.M. (Palm Mute) section. Fret numbers: 0, 0, 0, 0, 0, 0, 0, 2, 2, 2, 2, 2, 3, 3, 3, 3, 3, 3, 1, 1.

Gtr. 3 tacet
N.C.
Riff D

Musical notation for guitars 1 and 2 (Gtrs. 1 & 2) featuring a rhythmic pattern with a P.M. section. Fret numbers: 6, 3, 5, 0, 6, 3, 5, 5, 0, 0, 6, 3, 5, 2, 6, 5, 2/5, 5/8, 3/6, 1/4, 4/7, 3/6. *Gtr. 1 to left of slashes in tab.

Musical notation for guitars 1 and 2 (Gtrs. 1 & 2) featuring a rhythmic pattern with a P.M. section. Fret numbers: 6, 3, 5, 0, 6, 3, 10, 10, 0, 0, 6, 3, 5, 2, 0, 0, 10, 10, 10, 10, 10, 10.

Musical notation for guitars 1 and 2 (Gtrs. 1 & 2) featuring a rhythmic pattern with a P.M. section. Fret numbers: 6, 3, 5, 0, 6, 3, 5, 5, 0, 0, 6, 3, 5, 2, 6, 5, 2/5, 5/8, 3/6, 1/4, 4/7, 3/6. **Gtr. 1 to left of slashes in tab.

Musical notation for guitars 1 and 2 (Gtrs. 1 & 2) featuring a rhythmic pattern with a P.M. section. Fret numbers: 6, 3, 5, 0, 6, 3, 10, 10, 0, 0, 6, 3, 5, 2, 3, (3), -6. Harm. w/ bar.

N.C.

divisi

*Gtr. 2 to left
of slashes in tab.

Gtr. 1

**P.M. applies to both gtrs.

PM.

Gtr. 1

***P.M. applies to both gtrs.

N.C.

One look at me, what do you see? An - oth - er tro - phy, a liv - ing, fuck - ing dead - beat.

Gtr. 2

Riff F1

P.M. P.M. P.M. P.M. ----- P.M. P.M.

5 5 7 5 8 5 5 8 5 5 7 5 0 8 0 10 0 12 0 0 0 12 0 8 0 12 10 8

Gtr. 1

Riff F

P.M. ----- P.M. P.M. P.M. ----- P.M. P.M. P.M. ----- P.M. P.M.

1 1 3 1 5 1 1 0 1 2 1 3 1 0 5 0 7 0 8 0 0 0 8 0 5 0 8 7 5

Close your eyes, they dis - crim - i - nate. You're soft; there's no time to waste. —

Bb5 A5

P.M. P.M. P.M. P.M. -----

5 5 7 5 8 5 5 8 5 5 7 5 0 8 0 10 0 12 0 0 0 3 5 0 3 2 0

P.M. ----- P.M. P.M. P.M. ----- P.M. P.M. P.M. -----

1 1 3 1 5 1 1 0 1 2 1 3 1 0 5 0 7 0 8 0 0 0 3 5 0 3 2 0

N.C.

Dis - crim - i - nate ab - nor - mal - i - ty, care - ful what you call re - al - i - ty.

P.M. P.M. P.M. P.M. P.M. P.M.

5 5 7 5 8 5 5 8 5 5 7 5 0 8 0 10 0 12 0 0 0 12 0 0 12 10 8

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

1 1 3 1 5 1 1 0 1 2 1 3 1 0 5 0 7 0 8 0 0 0 8 0 0 8 7 5

End double-time feel

What you will al - ways want, this one thing. I want you to

End Riff F1

P.M. P.M. P.M. P.M.

5 5 7 5 8 5 5 8 5 5 7 5 0 8 0 10 0 12 0 0 0 3 5 0 1 0 6 0

End Riff F

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

1 1 3 1 5 1 1 0 1 2 1 3 1 0 5 0 7 0 8 0 0 0 3 5 0 1 0 6 0

Interlude

Gtrs. 1 & 2: w/ Riff D

N.C.

D5 C5

die!

N.C.

I don't give a fly - ing fuck, moth - er - fuck - er! I don't give a fly - ing fuck, moth - er - fuck - er!

D5



Gtrs. 1 & 2

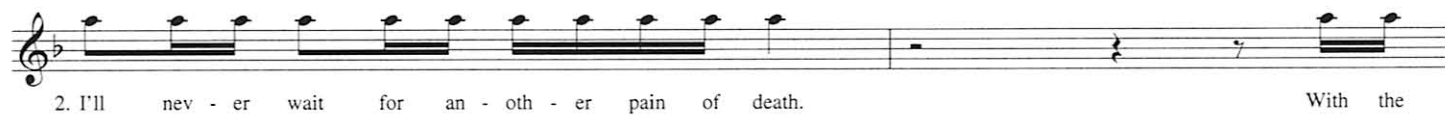


Verse

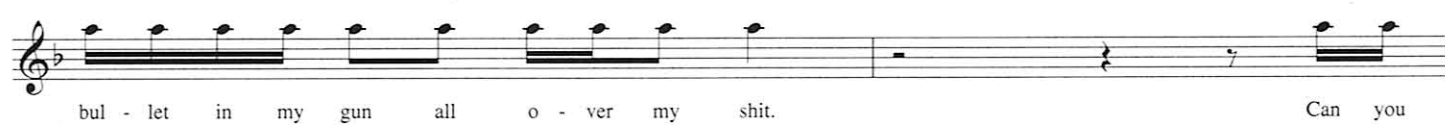
Double-time feel

Gtrs. 1 & 2: w/ Riff E

N.C.



End double-time feel



Gtrs. 1 & 2: w/ Riff A (2 times)

N.C.



Chorus

Gtr. 3: w/ Riff C (4 times)

D5

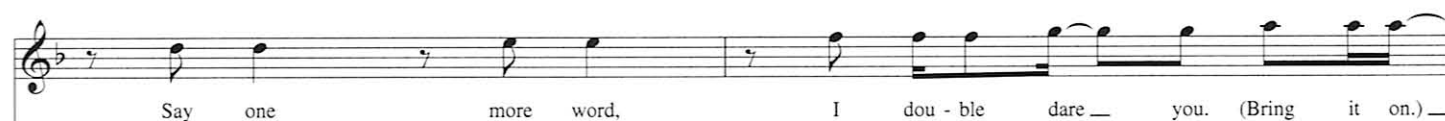
Rhy. Fig. 1

Gtr. 1

A5

Bb5

C5



Gtr. 2

Rhy. Fig. 1A



D5^v A5 Bb5 F5 C5

It's my world; you're in it. It - 'll take you down in a min - ute.

P.M. -----

*Gtr. 4: w/ Riff C (2 times)

D5 A5 Bb5 C5

You can al - ter your look, di - ver - si - fy your rage,

P.M. -----

D5^v A5 Bb5 F5 type2 C/E

but the truth seems like a fist mark in your face.

End Rhy. Fig. 1

End Rhy. Fig. 1A

P.M. -----

Guitar Solo

Gtrs. 3 & 4 tacet

Gtr. 5 (dist.)

F5 Eb5 N.C. Bb5 Db5 N.C.

Gtrs. 1 & 2

P.M. ----- P.M. -- P.M. -- P.M. ----- P.M. -- P.M. -- P.M. --

Fb5 Eb5 N.C. Cb5 Db5 Eb5 Gb5 Eb5 Db5

8va -----

P.M. ----- P.M. -- P.M. --

E5 D5 N.C. A5 C5 N.C.

8va -----

w/ bar -----

P.M. ----- P.M. -- P.M. -- P.M. -----

Gtr. 3 Eb5 D5 N.C.

Bb5

C5

D5

F5

D5

C5

Gtr. 3

Gtr. 5

Gtrs. 1 & 2

Synthesizer Solo

Gtr. 3

Gtr. 5

Gtr. 2

Rhy. Fig. 2A

Gtr. 1

Rhy. Fig. 2

Double-time feel

Close your eyes, they dis - crim - i - nate. You're soft; there's no time to waste. _

B♭5 A5

N.C.

Dis - crim - i - nate ab - nor - mal - i - ty, care - ful what you call re - al - i - ty.

End double-time feel

What you will al - ways want, this one thing, I want you to

Interlude

N.C.

D5

die! _____

Gtrs. 1 & 2

Gtr. 1

Gtr. 2 *divisi*

P.M. -----

6 3 5 0 6 3 5 5 5 0 0 0 6 3 5 2 0 5 8 6 4 7 6 4 7 4 6

N.C.

D5

C5

Gtrs. 1 & 2

P.M. -----

P.M. -----

6 3 5 0 6 3 10 10 10 0 0 0 6 3 5 2 0 0 10 10 10 10 10 10

N.C.

I don't give a fly - ing fuck, moth - er - fuck - er! I don't give a fly - ing fuck, moth - er - fuck - er!

Gtrs. 1 & 2

Gtr. 2

Gtr. 1 *divisi*

P.M. -----

6 3 5 0 6 3 5 5 0 0 6 3 5 2 6 5 2/5 5/8 3/6 1/4 4/7 3/6

*Gtr. 1 to left of slashes in tab.

I don't give a fly - ing, I don't give a fly - ing, I don't give a fly - ing fuck!

Gtrs. 1 & 2

P.M. ----- P.S.

Gtrs. 1 & 2: w/ Riff A (4 times)

N.C.

Gtr. 3: w/ Riff B (2 times)

(In - com - ing!)

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

Gtr. 3: w/ Riff C (4 times)

D5 A5 Bb5 C5

Say one more word, I dou - ble dare — you. (Bring it on.) —

D5 A5 Bb5 F5 C5

— It's my world; you're in it. It - 'll take you down — in a min - ute.

Gtr. 4: w/ Riff C (2 times)

D5 A5 Bb5 C5

You can al - ter your look, di - ver - si - fy — your rage,

Gtrs. 1 & 2: w/ Riff A (2nd meas.)

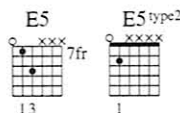
N.C.

D5 A5 Bb5 F5 E5

but the truth seems like a first mark in your face. (In - com - ing!)

NEXT IN LINE

Music by
Aleksi Laiho
Lyrics by
Aleksi Laiho and
Kimberly Goss



Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderate Rock ♩ = 100

E5 C5 E5 F5

Gtr. 1 (dist.)

f P.M. P.M. P.M. -- P.M. P.M. P.M. --

TAB

Gtr. 2 (dist.)

f P.M. -- P.M. --

TAB

E5 C5 E5 C5

P.M. P.M. P.M. -- P.M. P.M. --

TAB

P.M. -- P.M. --

TAB

Double-time feel

N.C.

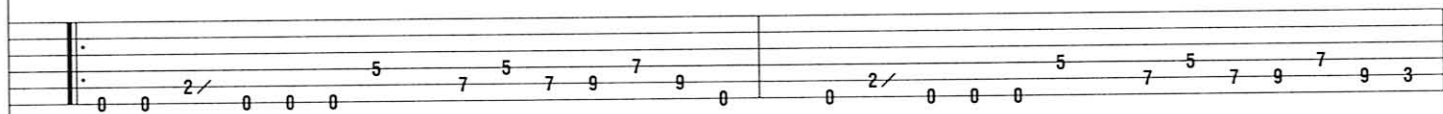
D5

N.C.

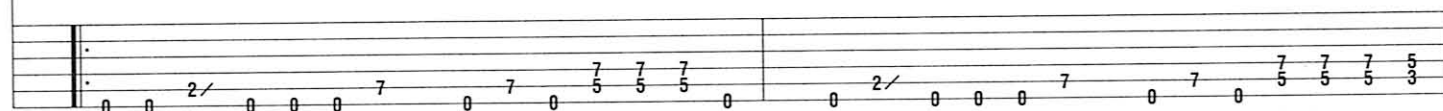
D5

C5

Rhy. Fig. 1



Rhy. Fig. 1A



2nd time, end double-time feel

N.C.

A5

C5

D5

E5

C5

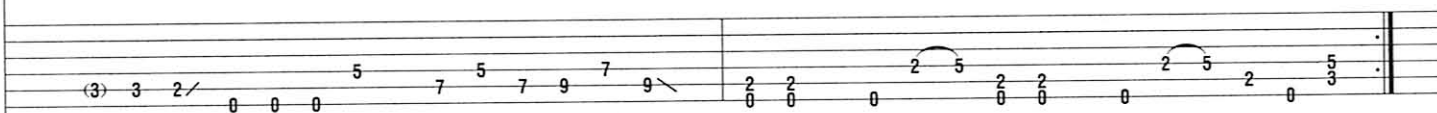
End Rhy. Fig. 1



P.M.

P.M.

P.M. -- 4

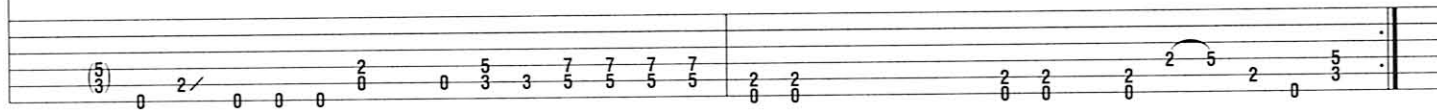


End Rhy. Fig. 1A



P.M.

P.M. -- 4



Verse

*E5

F#5

A

E5

F#5

G

1. Well, let me tell you why, or did you tell your

P.M. -----

2 2 4 4 2 4 4 2 2 2 14 14 2 2 4 4 2 4 3 2 5 3

P.M. -----

2 2 4 4 2 4 4 2 4 6 14 14 2 2 4 4 2 4 3 2 4 2

*Chord symbols reflect combined harmony.

E5

F#5

Am

swine? An - oth - er day goes by.

15ma *loco* P.H. P.M. -----

Pitch: D 5 2 2 4 4 4 2 5 12

15ma *loco* P.H. P.M. -----

Pitch: F# 4 4 4 5

E5 F#5 N.C.

Tell me, do you see me swept in blood? _____

P.M. -----

P.M. -----

Interlude

Double-time feel

Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)

Gtr. 2: w/ Rhy. Fig. 1A

End double-time feel

Gtr. 1: w/ Rhy. Fig. 1A (last meas.)

N.C. D5 N.C. D5 C5 N.C. A5 C5 D5 E5 C5

Verse

E5 F#5 A E5 F#5 G

2. So let's just fight, wait for a

Gtr. 1

P.M. ----- P.S. P.M. -----

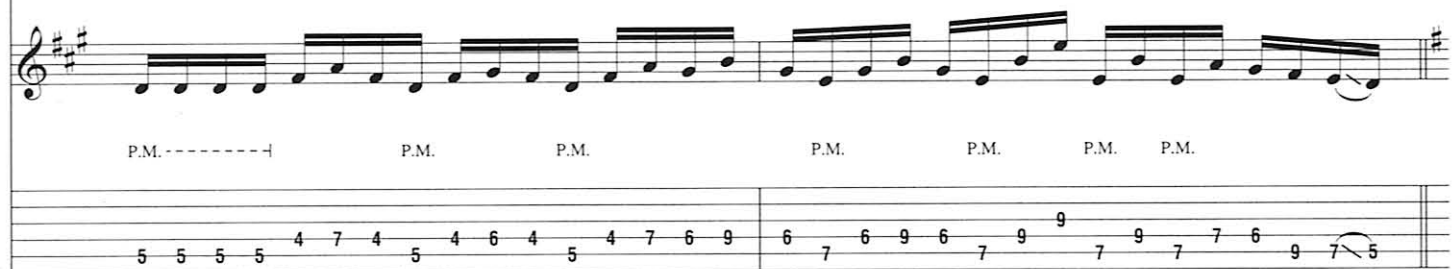
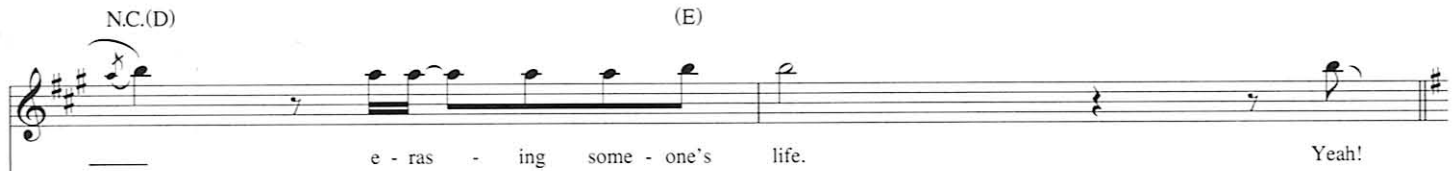
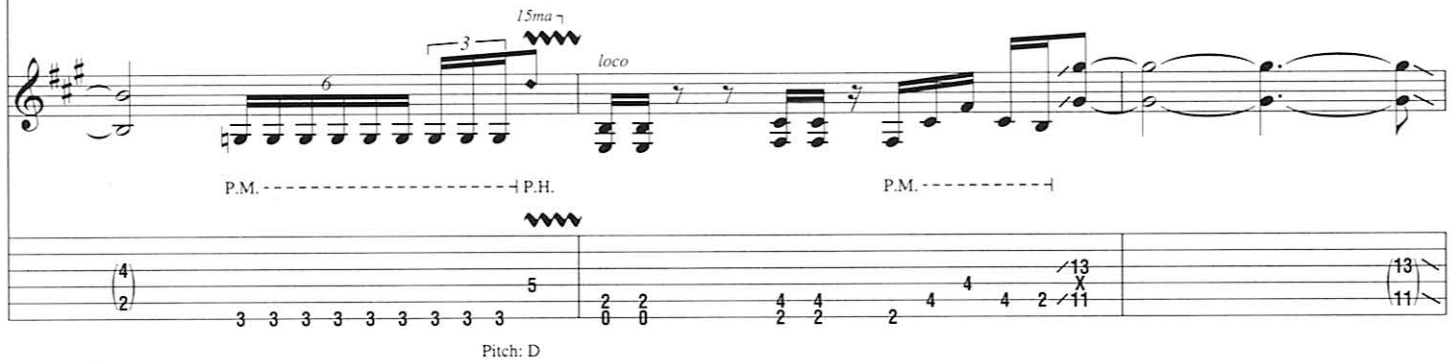
Gtr. 2

P.M. ----- P.S. P.M. -----

E5

F#5

E



Interlude

Double-time feel

D5/E

N.C.

D5/E

N.C.(E5)

(B5)

Rhy. Fig. 2

Rhy. Fig. 2A

End double-time feel

D5/E

N.C.

D5/E

N.C.(G)

(D)

I

End Rhy. Fig. 2

End Rhy. Fig. 2A

Chorus

* Em Bm G D Em Bm G D

am the cho - sen next in line, sent to slaugh - ter all man - kind.

Riff A

End Riff A

P.M. -----

9 9 7 9 9 9 9 12 12 10 12 12 12 12 12 9 9 7 9 9 9 9 12 12 10 12 12 12 12

Riff A1

End Riff A1

P.M. -----

7 7 9 10 9 7 7 9 10 10 12 14 12 10 10 12 7 7 9 10 9 7 7 9 10 10 12 14 12 10 10 12

*Chord symbols reflect overall harmony.

Gtrs. 1 & 2: w/ Riffs A & A1

Em Bm G D Em Bm G D

Rip the souls, — born to die. No rea - son for you to

E5

Gtr. 2 (cont. in notation)

fight.

Gtr. 3 (dist.) *f* Harm. -----

12 5 7 0 5 7 0 7 5 0 0 5 5 0 5 5 0 12 5 17

Pitch: E E E E E

Gtr. 1 w/ bar ----- Harm. -----

0 (0) (0) (0) (0) 5 (5)

-1 1/2

Gtr. 3 *8va* *loco* *8va* *loco*

Harm. Harm.

Pitch: E

grad. release

+1 1/2 +1 1/2

12 (12) 12 (12)

3

-8 1/2 -6 E

Gtrs. 1 & 2 *loco*

w/ bar P.M.

2 2

-2 1/2 -2 1/2

Interlude

Gtr. 3 tacet
N.C.

D

N.C.

Yeow!

Gtr. 1 Rhy. Fig. 3

0 0 2/ 0 0 0 8 0 0 0 9 7 9 5

0 0 2/ 0 0 0 8 0 0 0 0 8 7 6

Gtr. 2 Rhy. Fig. 3A

0 0 2/ 0 0 0 8 0 0 7 7 7 7

0 0 2/ 0 0 0 8 0 0 0 8 7 6

D N.C.

End Rhy. Fig. 3

End Rhy. Fig. 3A

Double-time feel

End double-time feel

Gtrs. 1 & 2; w/ Rhy. Figs. 1 & 1A

N.C. D5 N.C. D5 C5 N.C. A5 C5 D5 E5 C5

Verse

E5 F#5 A E5 F#5 G

3. My chance is fine; I can't stop

Gtr. 1

P.M. ----- P.S. P.M. -----

Gtr. 2

P.M. ----- P.S. P.M. -----

E5 F#5 E A

scream - ing for. _____ (Fuck them!) We've been o - bliged to

8va γ

P.M. ----- P.H.

15ma γ

loco

P.H.

P.M. -----

Pitch: A

N.C.(D) (E)

sign, and re - lieved of our life. _____

P.M. ----- P.M. P.M. P.M. P.M. P.M. P.M.

P.M. ----- P.S.

Interlude

Double-time feel

End double-time feel

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2A

D5/E N.C. D5/E N.C.(E5) (B5) D5/E N.C. D5/E G D

Chorus

Em Bm G D F#m C#m A E F#m C#m A E

I am the cho - sen next in line, sent to slaugh - ter all man-kind.

Gtr. 1 Riff B End Riff B

P.M. ----- P.M. -----

9 9 9 9 9 12 12 12 12 12 11 11 11 11 11 14 14 14 14 14 11 11 11 11 11 14 14 14 14 14

Gtr. 2 Riff B1 End Riff B1

P.M. ----- P.M. -----

7 7 9 10 9 7 7 9 10 10 12 14 12 10 10 9 9 11 12 11 9 9 11 12 12 14 14 12 12 9 9 11 12 11 9 9 11 12 12 14 14 12 12

Gtrs. 1 & 2: w/ Riffs B & B1

F#m C#m A E F#m C#m A E

Rip the souls, — born to die. No rea - son for you to

Fm Cm A^b E^b Fm Cm A^b E^b

try. _____

Gr. 1 Riff C

10 10 8 10 10 10 10 13 13 11 13 13 13 13

Gr. 2 Riff C1

8 8 10 11 10 8 8 10 11 11 13 15 13 11 11 13

Fm Cm A^b E^b Fm Cm A^b E^b



End Riff C

10 10 8 10 10 10 10 13 13 11 13 13 13 13

End Riff C1

8 8 10 11 10 8 8 10 11 11 13 15 13 11 11 13

(cont. in slashes)

Gtr. 2   (cont. in notation)

tr. 3 *8va* ----- *loco* *8va* ----- *loco* *8va* *loco* *8va* *loco* *8va* ----- *loco* *8va* *loco* *8va* ----- *loco* *8va* ----- *loco* *8va* ----- *loco*

Harm. ----- \downarrow Harm. ----- \downarrow Harm. Harm. Harm. Harm. \downarrow

12 12 12 0 12 12 12 12 0 0 0 7 0 0 13 12 13 12 0 12 0 0 12 0 7 12 0 0 0 12 5 18

The image shows a musical score for guitar and bass. The guitar part (Gtr. 1) is written in treble clef with a key signature of one sharp (F#). It features a complex melodic line with many beamed sixteenth notes and slurs. Above the staff, there are seven downward-pointing arrows, each labeled $-1/2$. Below the staff, there is a dashed line labeled "w/ bar" followed by seven downward-pointing arrows, each labeled $-1/2$. The bass part is written in bass clef and consists of a simple line of notes, mostly quarter and eighth notes. Above the bass staff, there are six circles, each containing the fraction $(\frac{2}{0})$. At the end of the bass staff, there is a measure with a "2" above it, a "14" above it, and a series of "X" marks.

The musical score for guitar (Gtr. 3) is written in treble clef with a key signature of one sharp (F#). The melody features various articulations including *N.C.* (Natural Chord), *δva* (delta va), *loco*, and *E5*. Harmonics are indicated by *Harm.* and *Harm. - 4*. The fretboard diagram below the staff shows the corresponding fret numbers for each note, including bends and vibrato.

Gtrs. 1 & 2

0 0 0 0 0 7 0 6

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
Gtr. 3 tacet
N.C. D

N.C. D N.C. D N.C.

Yeow, _____ yeow, yeow!

The musical notation is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole note chord (F#4, A4, C5) labeled 'N.C.' above it. This is followed by a half note chord (F#4, A4, C5) labeled 'D' above it. Then, there is a quarter note chord (F#4, A4, C5) labeled 'N.C.' above it. This is followed by a quarter note chord (F#4, A4, C5) labeled 'D' above it. Then, there is a quarter note chord (F#4, A4, C5) labeled 'N.C.' above it. The melody consists of a whole note (F#4), a half note (A4), and a quarter note (C5). The lyrics 'Yeow, _____ yeow, yeow!' are written below the staff, with a long horizontal line under 'Yeow,'.

Synthesizer Solo
Double-time feel

E5

G5

F5

*Gtr. 4

f

12 15 14 12 15 13 15 13 12 10 13 12 10 12 11 12 11 9 11 9 12 10 9 12 10 9 12 10 9 12 10 9 10 9 12 10 12 10 13 10 12

*Synth. arr. for gtr.

Gtrs. 1 & 2

Rhy. Fig. 4

End Rhy. Fig. 4

P.M. P.M. P.M. - - - - P.M. P.M. P.M. - - - - -

2 0 9 7 (9/7) 3 3 5 3 5 3 3 3 1 1 3 1 1 1 1 1

E5

N.C.(C)

(A5)

(B5)

Gtr. 4

(12) 15 17 17 15 17 (17) 15 19 15 19 17 15 17 19 15 17 20 19 17 15 19 17 15 13 16 12 14 12 13 12 14 12 11 14 12 10 14 12 10 12 14 12 10

Gtr. 2

Rhy. Fig. 5A

End Rhy. Fig. 5A

P.M. P.M. P.M. - - - - P.M. P.M. P.M. - - - - -

2 0 9 7 (9/7) 3 3 4 3 5 4 2 0 2 4 5 4 2 2 4

Gtr. 1

Rhy. Fig. 5

End Rhy. Fig. 5

P.M. P.M. P.M. - - - - P.M. P.M. P.M. - - - - -

2 0 9 7 (9/7) 3 3 5 3 2 5 3 0 0 2 4 4 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E5

G5

F5

Gtr. 4

f

10 14 12 10 14 12 10 12 10 12 12 14 14 12 10 12 12 14 10 12 13 15 12 15 13 10 13 12 13 13 12 10

Gtr. 5 (dist.)

Staff 1: Gtr. 5 (dist.)

Staff 2: Fretboard diagram for Gtr. 5 (dist.) showing a slide from fret 15 to fret 6.

Gtr. 3

Staff 3: Gtr. 3

Staff 4: Fretboard diagram for Gtr. 3 showing a slide from fret 15 to fret 6.

Gtr. 4

Staff 5: Gtr. 4

Staff 6: Fretboard diagram for Gtr. 4 showing a sequence of frets: 9, 10/12, 10/12, 10/12, (12)~, 15/17, 13 17, 15 17 15, 17 15, 20 19 17 15, 19 17 15 13, 16 14 12, 16 14 12, 13 12, 14 12, 16 14 12 16.

Guitar Solo

E5

G5

Gtrs. 4 & 5 tacet

F5

Gtr. 5

Staff 7: Gtr. 5

Staff 8: Fretboard diagram for Gtr. 5 showing a sequence of frets: (15) 15 15 12, 15/17, 15, 15 15 12, 15/17.

Gtr. 3

Staff 9: Gtr. 3

Staff 10: Fretboard diagram for Gtr. 3 showing a sequence of frets: (15) 15 15 12, 14 12, 15, 15 15 12, 14/16, 17, 16 17, 16, 15 17 19 17 15, 15, 16, 15 14 15, 14, 13, 13 15 17 15 13, 13, 14.

Gtr. 4

Gtrs. 1 & 2

End Rhy. Fig. 6

Staff 11: Gtr. 4

Staff 12: Fretboard diagram for Gtr. 4 showing a sequence of frets: 12/14, 2, 0, 9, 7, 3 3 3, 3 3 3, 3 3 3, 3, 1 1 1, 1 1 1, 1 1 1, 1 1.

E5

N.C.(C)

(A5)

(B5)

Gtr. 3

8va -----

loco

12 12 14 14 12 12 14 14 12 12 16 17 15 17 20 17 (17) 20 17 (17) 20 (20)

12 \ 12 \

Gtr. 5

8va -----

17 15 16 15 20 15 (15) 20 15 (15) 20 (20)

Gtr. 2

2 2 5 3 3 4 3 5 4 2 0 2 4 5 4 2 2 4

Gtr. 1

2 2 0 0 2 5 3 3 4 3 2 5 3 0 0 2 4 4 4

Gtrs. 1 & 2: w/ Rhy. Fig. 6
Gtr. 5 tacet

E5

G5

F5

Gtr. 3

8va -----

w/ bar -----

24 24 24 24 24 22 19 22 17 22 15 22 17 22 15 22 14 22 15 20 (20) 17 20 15 20 13 20 15 20 13 20 12 20 13 12

21 \ 12 21 \ 12 21 \ 12 24 22

-2 1/2 -2 1/2

Gtr. 3 N.C. E5 *loco* 6 N.C.(C) 8va (A5) *loco* (B5)

Gtr. 2 -1

Gtr. 1

Chorus

Gtrs. 1 & 2: w/ Riffs A & A1 Em Bm G D Gtr. 3 tacet

Gtrs. 1 & 2: w/ Riffs B & B1 (2 times) F#m C#m A E

I am the cho - sen next in line,

Gtr. 3 w/ bar 19 (19) -3 1/2

F#m C#m A E F#m C#m A E F#m C#m A E

sent to slaugh - ter all man - kind. Rip the souls, — born to die. No rea - son for you to

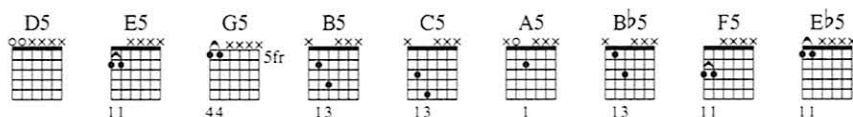
Gtrs. 1 & 2: w/ Riffs C & C1 Fm Cm Ab Eb Fm Cm Ab Eb Fm Cm Ab Eb

try. _____

Gtrs. 1 & 2 N.C.(F5)

BASTARDS OF BODOM

Music by
Aleksi Laiho and
Roope Latvala
Lyrics by
Aleksi Laiho and
Kimberly Goss



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 200

E5 F5 N.C.

Gtrs. 1 & 2 (dist.)

Staff 1: Treble clef, 4/4 time. Notes: E5 (f), F5 (f), N.C. (f). Fingering: 1 1, 1 1, 1 1. P.S. -----

Staff 2: Treble clef, 4/4 time. Notes: E5 (f), F5 (f), N.C. (f). Fingering: 1 1, 1 1, 1 1. P.S. -----

*Gtr. 3

Riff A

End Riff A

Staff 3: Treble clef, 4/4 time. Notes: E5 (f), F5 (f), N.C. (f). Fingering: 1 1, 1 1, 1 1. P.S. -----

*Bass arr. for gtr.

E5 F5 N.C.

Staff 4: Treble clef, 4/4 time. Notes: E5 (f), F5 (f), N.C. (f). Fingering: 1 1, 1 1, 1 1. P.S. -----

**Gtr. 1 plays top note only.

Staff 5: Treble clef, 4/4 time. Notes: E5 (f), F5 (f), N.C. (f). Fingering: 1 1, 1 1, 1 1. P.S. -----

E5 F5 N.C. E5 F5 N.C. **Dm C B \flat C

Yeow!

Riff B
8va

*Gtr. 4

f

22 22

19 19 19 19 19 19 19 19 19 19 19 19

*Synth. arr. for gtr.

Gtrs. 1 & 2

Gtr. 1

Gtr. 2
divisi

P.M. P.M.

7/3 5 7/3 8/5 5/2 3 5/2 7/3 2/3 3 2/3 3 0 2 0 2 3

**Chord symbols reflect overall harmony.
***Gtr. 2 to left of slashes in tab.

Gtr. 4: w/ Riff B (3 times)

E5 F5 N.C. E5 F5 N.C.

Gtrs. 1 & 2

P.M. P.M.

B \flat 5 C5 F5 G5 E5 F5 N.C. E5

Gtr. 5 (dist.)

f

w/ bar w/ bar w/ bar

7 10 9 7 10 12 10 12 12 (12) 10 12 (12)

-2 1/2

Gtrs. 1 & 2

P.M.

Grtr. 5 tacet
F5 N.C.
Grtrs. 1 & 2
P.M. -----
Dm Grtr. 1
Am
Bb
C
Grtr. 2 *divisi*
*Grtr. 2 to left of slashes in tab.

[illegible]

D5 E5 G5 B5 C5 G5 D5 E5 G5 B5 A5 B5

Rhy. Fig. 1

Gtrs. 1 & 2

Gtr. 5

12 14 12 11 14 12 12 14 12 14 15 14 15 12 14 12 11 14 12 11 12 14 14 16 14 12

D5 E5 G5 B5 C5 G5 D5 E5 G5 B5 C5

P.M. -----

End Rhy. Fig. 1

(cont. in notation)

Verse

Gtrs. 4 & 5 tacet
N.C.

slay - ings at Bo - dom from long a - go

Rhy. Fig. 2

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

5 0 0 6 0 3 0 5 0 0 0 0 0 0 0 0 0 0

Dm F Dm C F/D E/D E \flat /D D

still car - ry a se - cret which

Gtr. 1

Gtr. 2
divisi

**P.M. P.M. P.M.

6 7 7 6 8 8 8 6 7 5 10 7/10 6/9 5/8 4/7
8/8 7/7 6/6 5/5

*Gtr. 1 to left of slashes in tab.
**P.M. applies to both gtrs.

N.C. Gm F Am B \flat

no one knows. A

Gtrs. 1 & 2

Gtr. 1

Gtr. 2
divisi

P.M.

End Rhy. Fig. 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 1 6 8 6 8 5 5 6 (6)
7 (8) 7 (8) 7 7 8 8 8 8 8 8 8 8

Gtrs. 1 & 2: w/ Rhy. Fig. 2
N.C.

Dm F Dm C

seed that was plant - ed as the night turned to dawn will

F/D E/D E^b/D D N.C. Gm F Am B^b

now bring me to life as the reap - er's spawn. All right!

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 E5 G5 B5 C5 G5 D5 E5 G5 B5 A5 B5

12 14 12 11 14 12 12 14 12 14 15 14 15 12 14 12 11 14 12 11 12 14 14 16 14 12

D5 E5 G5 B5 C5 G5 D5 E5 G5 B5

12 14 12 11 14 12 12 14 12 14 16 13 15 17 14 15 17 19 17 15 14 16 15 14

Verse

Half-time feel

Gtr. 5 tacet

N.C.

A5 B5

Gtrs. 1 & 2

(cont. in notation)

15 17 19 17 19 17 19 (19) 5 0 0 6 0 3 0 5 0 0 5 6 5 3 5 6 5 3 5 6 5 3

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (last 6 meas.)

Dm F Dm C F/D E/D E^b/D D

as I fol - low the reap - er to

End half-time feel

N.C. Gm F Am B^b

lead me home. My vic - tims

N.C.

shall per - ish on the shores of a lake

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

Em G Em D F/D E/D E \flat /D D

as they look up - on me to stare

Gtr. 1

Gtr. 2
divisi

**P.M. P.M. P.M.

*Gtr. 2 to left of slashes in tab.

**P.M. applies to both gtrs.

N.C.

death in the face.

Gtr. 1

Gtr. 2
divisi

P.M.

Chorus

Half-time feel

B \flat 5

Rhy. Fig. 3

Gtrs. 1 & 2

Don't need a rea - son, and I won't tell you why, -

Gtrs. 1 & 2: w/ Rhy. Fig. 3

B \flat 5

D5

F5

C5

scythe! _____

Gtr. 5

P.M. -----


8

8 10 9 10 10 8 10

9 10 10 8 9 10

7 10 7 10 10 7 10

7 10 10 7 10 9 10

To Coda 

1st time, end half-time feel

B \flat 5 D5 E \flat 5 F5 C5

P.M. ----- 4

8 10 9 10 10 8 10 9 10 10 7 10 7 10 10 7 10 8 8 10 8 10 10 9 10 10 7 8 10

Gtr. 3: w/ Riff A
 Gtr. 5 tacet
 E5 F5 N.C.
 Gtrs. 1 & 2

Dm Am B \flat C
 Gtr. 1
 Gtr. 2 *divisi*

*Gtr. 2 to left of slashes in tab.

Gr. 3: w/ Riff A
E5 F5 N.C. E5 F5 D5 N.C. B♭5 F5 C5 G5

3. I was

Gtrs. 1 & 2

Gtr. 1

P.S.

Gtrs. 1 & 2

Gtr. 2 *divisi*

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

N.C.

born to end life; — I can take an - y form, — a

Dm F Dm C

shape - shift - ing de - mon kill - ing for sport. Like

F/D E/D E^b/D D N.C. Gm F Am B^b

fa - ther, like son, this is my fate:

N.C. Dm F Dm C

tak - ing your life and breed - ing hate. —

F/D E/D E^b/D D N.C. Gm F Am B^b

Interlude

Half-time feel

N.C.

E5

N.C.

E5

N.C.

Gtrs. 1 & 2

0 2 3 3 2 0 3 2 0 3 2 0 3 2 1 0 2 3 3 2 0 3 2

1. 2. Gtr. 2 Gtr. 2 Gtrs. 1 & 2 E5 N.C.

Gtr. 1 divisi Gtr. 1 divisi P.M. —————

0 3 2 0 1 3 5/2 3/0 0 3 2 3 2 0 3/0 2 0 2 3 3 2 0 3 2 0 3 2 1

*Gtr. 2 to left of slashes in tab. **Gtr. 2 to left of slash in tab.

1. 2. loco E5 N.C. Gtr. 2 Gtr. 2 D.S. al Coda (cont. in slashes)

P.M. ————— Gtr. 1 divisi Gtr. 1 divisi †P.M. ————— ††

0 2 3 3 2 0 3 2 0 3 2 0 1 3 5/2 3/0 0 3 2 3 2 0 3/0 2 0 3 2 5

***Gtr. 2 to left of slashes in tab. ††Gtr. 2 to left of slash in tab.

†P.M. applies to both gtrs.

⊕ Coda

Guitar Solo

Bb5

Rhy. Fig. 4

D5

Gtrs.
1 & 2

Gtr. 5

Gtr. 6 (dist.)
divisi
f

10 8 10 9 8 10 8 10 9 8 10 8 9 12 14 15 12 14 12 14 12 14 12

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last 4 meas.)

F5

A5
End Rhy. Fig. 4

Bb5

D5

14 12 12 14 12 12 10 10 10 9 10 12 10 12 14 12 14 15 12 14 15 17 14 15 17 17 19 15 17 19

*Bar indications refer to both gtrs. (next 4 meas.).

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtr. 6 tacet

Bb5

Gtr. 5
loco

15 13 15 16 15 14 16 15 18 16 18 17 20 18 20 19 18 18 18 10 10 10 12 10 10 12 10 12

*8va refers to both gtrs.

D5

13 12 10 13 12 10 13 12 10 13 10 12 10 13 10 12 10 13 12 10 12 10 12 10

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last 4 meas.)

F5

A5

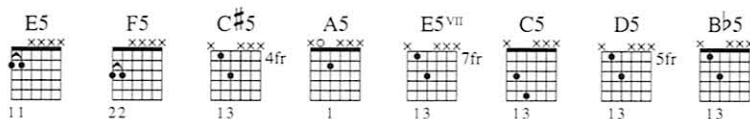
Bb5

D5

10 12 12 10 12 10 12 12 10 12 10 12 13 15 15 15 14 14 14 17 17 15 15 18 18

TRASHED, LOST & STRUNGOUT

Music and Lyrics by
Aleksi Laiho



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 200

N.C.

(Cymbal) \times \times

Gr. 1 (dist.)

Riff A

End Riff A

f

P.M.

T
A
B

Gtr. 1: w/ Riff A

Gtr. 2 (dist.)

Gtr. 1: w/ Riff A (4 times)

N.C.

Riff B

[illegible]

1.

2

Gtrs. 3 & 4 (dist.)

End Riff B

J P.S.
(cont. in notation)

(cont. in notation)

The second system of the musical score for 'The Rose Tree' continues the melody in the treble clef. It features a repeat sign and a double bar line. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-1

Gtr. 1: w/ Riff A (4 times)

Gtr. 2: w/ Riff B (2 times)

D5

E5

D5

1.

E5

N.C.

N.C.

2.

ES

NC

NC

Gtrs. 3 & 4

Gtr. 4

Gtr. 4

Oh, yeah!

Gtr. 3

Gtr. 3
divisi

Gtr. 3
divisi

F#5 E5 F#5 D5 E5

Gtr. 2

Play 4 times

Gtr. 4 tacet
N.C.

Harm. w/ bar

15ma

+1

-2 1/2

-7 1/2

Gtrs. 3 & 4

Gtr. 3

Gtr. 2 tacet

Gtr. 3

*Gtrs. 3 & 4

*Gtr. 3 plays lowest note of chords only (next 2 meas.).

Verse

D5 A5 D5 E5 F5 D5 N.C. D5 C5

1. Once a day fall - ing on the trail, walk - ing blind. Trade noth - ing, dis - cre - tion in low. —

Gtr. 3 Rhy. Fig. 1

15ma

loco

P.M. -----

P.M. ----

P.M. ----

Harm. **

P.M. -----

Pitch: G
D

Gtr. 4 Rhy. Fig. 1A

15ma

loco

P.M. -----

P.M. ----

P.M. ----

Harm. **

P.M. -----

Pitch: G
D

**Harmonic located three-tenths the distance between the 2nd + 3rd frets.

F5 D5 A5 D5 E5 F5 D5 N.C.

It's hard to wait, tak - ing your - self in hon - or. I should

End Rhy. Fig. 1 Rhy. Fig. 2 15ma γ

P.M. P.M. P.M. Harm.

(5) 5 7 5 3 5 7 0 0 0 0 0 7 0 0 2 3 0 0

Pitch: G D

End Rhy. Fig. 1A Rhy. Fig. 2A 15ma γ

P.M. P.M. P.M. Harm.

(5) 5 5 5 5 3 3 3 0 0 0 0 0 7 0 0 2 3 0 0

Pitch: G D

D5 C5 F5 Bb5 C5

Chorus

know how low I can go. Be - fore I go

loco End Rhy. Fig. 2 Rhy. Fig. 3

P.M.

5 5 7 5 3 1 5 3 5 3 5

loco End Rhy. Fig. 2A Rhy. Fig. 3A

P.M.

0 0 0 0 0 0 5 5 5 5 5 1 5 3 5 3 5

C#5 N.C.(Dm) (C) (F)

— high I get ver - y down, — and

3 5 3 5 6 4 5 5 8 7 5 5 8 7 3 3 7 5 3 3 7 5

C5 C#5 N.C. D5

I'll be go - ing af - ter it a - gain and a - gain. — Uh! 2. You

15ma -- *loco* End Rhy. Fig. 3

P.H. P.M. P.M. P.M. P.M. P.S.

Pitch: G

15ma -- *loco* End Rhy. Fig. 3A

P.H. P.M. P.M. P.M. P.M. P.S.

Pitch: E

5 3 5 3 5 6 4 5 0 5 0 4 0 4 0 5 3 5 3 5 6 4 5 0 5 0 4 0 4 0 5

Verse

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A

D5 A5 D5 E5 F5 D5 N.C.

know I can't go the oth - er way with - out be - ing trashed, —

*Gtr. 5

Riff C

f

10 10 13 10 10 10 11

12 12 12 13 12 12

*Synth. arr. for gtr.

D5 C5 F5 D5 Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A A5

— lost and strung - out. — When to - geth - er try some - thing, go - ing

10 10 13 10 10 10 13 10

12 12 13 10 10 12 10 12 12 12 13

D5 E5 F5 D5 N.C. D5 C5 F5 Bb5

back to the ques - tion like what's to com - ing out? — Be -

End Riff C

10 10 13 10 10 11 10 10 13 10 10 12 10 12 10

12 12 12 13 10 12 13 10 10

Chorus

Gtr. 4: w/ Rhy. Fig. 3A

Gtr. 5 tacet

C5

C#5

N.C.(Dm)

fore I — go — high I get ver - y down, —


Gtr. 3

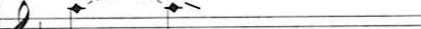
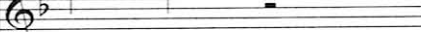
5 3 5 3 5 3 5 6 4 5 5 8 7 5 5 8 7

Synthesizer Solo

D5 A5 D5 E5 F5 D5 C5
 8va
 Gtr. 2 tacet
 *Gtr. 6
f
 3 3
 1 1/2
 22 22 20 22 20 20 17 20 17 20 17 20 17 15 17 (17) 20 17 19 17

*Synth. arr. for gtr.

15ma-----
Gtr. 2 

P.H. 4

22 (22) 

Gtrs. 3 & 4

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef with a key signature of one flat (B-flat). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' aligned under the notes. The bottom system shows the guitar accompaniment, with a bass clef and a key signature of one flat. The guitar part is written on a single staff, with fret numbers (0, 2, 3, 5) indicated below the notes. The score is divided into four measures, each corresponding to a line of the lyrics. The first measure contains the lyrics 'The Rose Tree', the second 'The Rose Tree', the third 'The Rose Tree', and the fourth 'The Rose Tree'. The guitar accompaniment consists of a series of chords and single notes, with fret numbers indicating the fingerings. The score is written in a standard musical notation style, with a treble clef for the melody and a bass clef for the guitar accompaniment. The key signature is one flat, and the time signature is not explicitly shown but appears to be 4/4 based on the structure of the measures.

The musical score for guitar (Gtr. 6) features a melodic line with various articulations. The notation includes triplets (marked '3'), a 'loco' section, and a '8va' (octave up) section. The fretboard diagram below the staff shows the corresponding fret numbers for each note, with some notes marked with '17' and '15'.

Gtrs. 3 & 4

D5 E5 F5 D5 C#5

Gtr. 6

8va -----

loco

14/15 12 14 12 14 15 17 14 17/19 17 19 19 17 20 20 17 20 17 20 17 20 20 17 20 17 18

Gtrs. 3 & 4

P.M. -----

0 0 2 3 0 0 0 0 0 0 0 0 0 0 0 6 4

Verse

D5 A5

3. May - be I should have, could have

Gtr. 6

8va -----

17 19 16 18 20 17 19 16 16 18 17 19 21 18 20 22 19 22 (22)

Gtr. 5

12 10 10 13 10 12 12 13

Gtrs. 3 & 4

P.M. -----

(6) 4 6 4 6 4 6 4 7 5 (7) 0 0 0 0 7 7

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A (last 3 meas.)

Gtr. 5: w/ Riff C

Gtr. 6: tacet

D5 E5 F5 D5 N.C. D5 C5 F5 D5

trashed my life, but for that I'm gon - na turn to you. And the trashed

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A (1st 2 meas.)

Gtrs. 3 & 4: w/ Riff D

A5 D5 E5 F5 D5 N.C.

peo - ple ask - ing my head un - til I sweat, now tell me what the fuck to do.

Bridge

A5 C5 F5 G5 A5 G5 F5 E5

Why did you get it to the point where I could do noth - ing but try to be strung - out on you?

Gtr. 2: Riff E

End Riff E

14 14 14 14 12 12 12 12	12 12 12 12 12 12 12 12	14 14 14 14 12 12 12 12	12 12 10 10 9 9 9 9
X X X X X X X X	X X X X X X X X	X X X X X X X X	X X X X X X X X
12 12 12 12 10 10 10 10	10 10 10 10 10 10 10 10	12 12 12 12 10 10 10 10	10 10 8 8 7 7 7 7

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 3 & 4

You let me drown way deep down be - low for the fleet - ing past to let go.

Gtr. 2: w/ Riff E (2 3/4 times)

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (2 3/4 times)

A5 C5 F5 G5 A5 G5 F5 E5

Un - til the end I raise like a bat - ter - ing ram, look - ing at my own re - flec - tion.

A5 C5 F5 G5 A5 G5 F5 E5

Un - til the end I raise like a bat - ter - ing ram, look - ing at my own re - flec - tion.

A5 C5 F5 G5 A5 G5

For - ev - er I shall kiss you good - bye to kill my

F5 D5 E5

soul ad - dic - tion.

Gtr. 2

12 12 10 10 7 11 14 14 14

Gtrs. 3 & 4

3 3 3 3 0 0 0 0 2 2 2

(E5) Gtr. 4

14 14 14 14 12 12 12 0 (0)

Gtr. 2

14 14 14 14 12 12 12 0 (0)

Gtr. 3

2 2 2 2 2.3 (2.3) (2.3)

Harm. w/ bar

Pitch: G

Interlude
Half-time feel

Gtr. 2 tacet

N.C.

*Gtrs. 3 & 4
loco

*Composite arrangement.

End half-time feel

Guitar Solo

Gtr. 2 tacet

C#5

Gtrs. 3 & 4

Gtr. 7

15ma

loco

Harm. w/ bar

+1

14

2

(2)

(2)

-2 1/2

-6

11

15ma

-1

Harm. w/ bar

-1

A5

8va

13 14

9 11 12

9 11 13 14

11 13 14 16

14 16

17 16

18 16 17 16 19 16 17 16

18 16 17 19

C#5

15ma

8va

15ma

E5^{vii}

P.H.

hold bend

P.H.

19

19

19

19

19

19

(19)

17

(17)

Pitch: C# D#

C5

8va

loco

15ma

P.H.

24 22 20

22 20 18

21 19 17

19 17 15

19 17 15

19 17 15

17 (17)

D5

loco

8va

loco

3

C#5

C5

P.M.

loco

22

21

17 19

22 20

22 20

18 17 20 18 17

19 17

15 14

17

15 14

17 15 14

Bb5

15 14 17 15 14 17 15 14 17 15 14 17

C5

8va

(cont. in notation)

loco

14 10 10 14 12 13 12 15 20 15 12 13 12 13 12 15 20 15 20 15 12 20 15 12 8 12 8 12 9 12 9 10

Gtr. 7 tacet D5 C5 D5 Gtr. 8 tacet N.C.

Be

*Gtr. 8 (dist.)

f w/ bar w/ bar w/ bar

10 12 (10 12) 13 15 (13 15) 15 17 (15 17)

-1 -1 -1

13 14 15 13 17 16 15 18

Gtrs. 3 & 4

Gtr. 4

Gtr. 3 divisi

7 5 5 7 5 7 5 6 5 4 5

*Two gtrs. arr. for one.

Chorus

Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A C5 Gtr. 7 tacet C#5 N.C.(Dm)

fore I go high I hit the ground.

Gtr. 7

8va

16/20 (20)

(C) (F) C5 C#5

You know me _____ for _____ I get ver - y down. _

N.C.(Dm) (C) (F) C5 C#5

Up to the next _ you tell me fuck - ing where, _

Gtr. 3

15ma -- *loco* 15ma *loco*

P.H.

5 5 8 7 5 5 8 7 3 3 7 5 3 3 7 5 5 5 5 3 5 3 5 5 3 4

Pitch: G E

Gtr. 4

15ma -- *loco* 15ma *loco*

P.H.

7 7 5 8 7 7 5 8 5 5 5 5 7 7 5 7 5 5 5 3 5 3 5 5 3 4

Pitch: G E

N.C.(Dm) (C) (F) C5

and I'll be go - ing af - ter it be - fore I

15ma -- *loco* *loco*

P.H. P.S. steady gliss.

5 5 8 7 5 5 8 7 3 3 7 5 3 3 7 5 5 5 5 3 5 3 5 5 3 0

Pitch: B \flat

15ma -- *loco* *loco*

P.H. w/ bar

7 7 5 8 7 7 5 8 5 5 5 5 7 7 5 7 5 5 5 3 5 3 5 5 3 0

Pitch: E

(5) -1 1/2

*Depress bar and vibrato simultaneously.

N.C.

go.

Gtrs. 3 & 4

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

5 0 5 0 4 0 4 6 8 6 8 5 8 5 7 5 5 0 5 0 4 0 4 0

Gtr. 4

Gtr. 3 & 4: w/ Riff D

Gtr. 3
divisi

4

4

7 8 7 5 6 8 5 7 5 6 7 5 6 4 5

Bridge

Gtr. 2: w/ Riff E (4 times)
Gtrs. 3 & 4: w/ Rhy. Fig. 4 (4 times)

A5 C5 F5 G5 A5 G5

Why did you get it to the point where I could do _____ noth - ing but try to

F5 E5 A5 C5 F5 G5

be strung - out on you? _____ You let me drown way deep down be - low _____

A5 G5 F5 E5 A5 C5

_____ for the fleet - ing past to let go. Un - til the end I

F5 G5 A5 G5 F5 E5

raise like a bat - ter - ing ram, _____ look - ing at my own re - flec - tion. _____

A5 C5 F5 G5 A5 G5 F5 E5

_____ For - ev - er I shall kiss you good - bye _____ to kill my soul ad - dic - tion. _____

Outro

N.C.

Gtr. 2 tacet

Gtr. 2

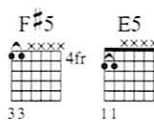
Gtrs. 3 & 4

Gtrs. 3 & 4

WE'RE NOT GONNA FALL

Music and Lyrics by
Aleksi Laiho

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D



Intro

Fast Rock ♩ = 192

Half-time feel

N.C. D5 N.C.

Rhy. Fig. 1

Gtrs. 1 & 2 (dist.)

f

P.M. ----- P.M. - P.M. -----

Gtr. 2

Gtr. 1 *divisi*

TAB

5 4 2 5 4 5 2 2 2 2 2 2 2 2 5 4 2

2 0 2 0 4 5 4 2 2/5 4 2 4/5 2/4

*Gtr. 1 to left of slashes in tab.

**Chord symbols reflect combined harmony.

End half-time feel

N.C. D5 N.C. D5 N.C.

Woh, _____

Gtrs. 1 & 2

δva ----- *loco*

P.M. ----- P.M. - P.H. P.M. -----

Gtr. 2

Gtr. 1 *divisi*

End Rhy. Fig. 1

Pitch: D

5 4 2 5 4 5 2 2 2 2 2 2 2 2 5 4 2

2 0 2 0 4 3 2 2 7 4 7 7 5 5 7 4 2 7 2 4 4 4 4 2 4 2 4

Gtrs. 1 & 2: w/ Rhy. Fig. 1

N.C. D5 N.C.

D5 N.C.

Em D

yeow!

Riff A

***Gtr. 3 *δva* -----

f

17 16 17 16 15 17 14 15 17 15 14 15 14 17 16 16 14 15 14 17 16 17 16 15 17 14 15 17 15 14 15 14 16 16

***Synth. arr. for gtr.

N.C. D5 N.C. D5 N.C. End Riff A

8va

Gtr. 3 tacet
E5 D5 N.C. C5 D5 B5 D5 End Riff B

Gtr. 4 (dist.)
Riff B

f

Gtrs. 1 & 2
Rhy. Fig. 2 End Rhy. Fig. 2

P.M. -----

Verse

Gtr. 4 tacet
E5 D5 E5 D5 E5 N.C.

1. They try kick - ing and scream - ing as loud.

Gtr. 2
Rhy. Fig. 3A

P.M. ----- P.M.

Gtr. 1
Rhy. Fig. 3

P.M. ----- P.M.

E5 D5 E5

D5 E5 N.C.

D F5

Con - ta - gion break us a - part. —

End Rhy. Fig. 3A

P.M. ----- P.M.

End Rhy. Fig. 3

P.M. ----- P.M.

N.C.

The musical score consists of two systems. The first system features a vocal line with the lyrics "Con - ta - gion break us a - part. —" and two guitar parts. The guitar parts include a treble clef staff with a key signature of one sharp (F#) and a bass staff with figured bass notation. The second system is a guitar solo, marked "N.C." (No Chords), and includes a key signature change to D major (two sharps) and a capo on the 2nd fret. It features a treble clef staff with a key signature of two sharps (D major) and a bass staff with detailed fretting and picking notation.

Pre-Chorus

C#m B C#m

B C#m N.C.

E5

B

A5

B

A5

Will not con - trol us, they won't hold you down.

Rhy. Fig. 4A

End Rhy. Fig. 4A

P.M. ----- P.M. P.M. -- P.M. -- P.M. -- P.M. --

9 8 9 9 8 9 8 8 9 6 6 6 7 7 6 6 8 7 7 9 6 6 8 7 7 9

Rhy. Fig. 4

End Rhy. Fig. 4

P.M. ----- P.M. P.M. -- P.M. -- P.M. -- P.M. --

6 4 6 6 4 6 4 7 7 4 6 4 9 2 2 4 0 0 2 2 2 4 0 0 2

C#m B C#m

B C#m N.C.

E5

B

A5

B

F

I'm sor - ry, give my life to you.

P.M. ----- P.M. P.M. -- P.M. -- P.M. -- P.M. --

9 8 9 9 8 9 8 8 9 6 6 6 7 7 6 6 8 7 7 9 6 6 8 7 7 9

P.M. ----- P.M. P.M. -- P.M. -- P.M. -- P.M. --

6 4 6 6 4 6 4 7 7 4 6 4 9 2 2 4 0 0 2 2 2 4 3 3 3

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

E5 D5 E5 D5 E5 N.C.

2. An - oth - er day of fall - ing down your way, _____

E5 D5 E5 D5 E5 N.C. D F5

push - ing and scream - ing 'cause they thought it might be right. _____

N.C.

*Gtrs. 1 & 2

15ma 15ma P.H.

9 9 9 9 12 12 11 11 11 11 11 11 11 11 7 7 7 7 10 10 9 9 6

7 7 7 7 10 10 9 9 6

*Composite arrangement.

Pitch: E5

Chorus

F#5 E5 N.C. D5 E5 C#5 E5

(Hey!) Take my hand and fly. Will you ev - er be that

Gtr. 4 Riff C End Riff C

11 11 11 11 14 (14) 11 13 11 14 11 13 13 11 11 11 14 (14) 11 13 14 13 11 13 14 12 13 12 14

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 1 & 2 loco

P.M.

4 4 2 11 11 11 11 9 11 9 9 7 7 9 9 9 9 6 4 6 4 6 9 9 9 9

Gtrs. 1 & 2: w/ Rhy. Fig. 5
Gtr. 4: w/ Riff C

F#5 E5 N.C. D5 E5 C#5 E5

tall? Don't you be a - fraid. We're not gon - na fall.

Interlude

Gtr. 4 F#5 Riff D

Gtr. 1 tacet N.C.

P.M. -----

Gtrs. 1 & 2

Gtr. 2

4 4 2 2 2 4 4 4 0 0 0 0 2 2 4 2 2 2

Gtr. 1

A 19fr.

P.S. (cont. in notation)

End Riff D

P.M. -----

11 11 14 11 13 14 11 11 11 14 11 13 16 14 13 11 11 14 11 13 14 11 11 11 14 11 13 12 16 14 17

4 4 4 2 2 2 4 4 4 4 0 0 0 0 2 2 4 2 2 2

Half-time feel

Gtr. 4 tacet

Gtrs. 1 & 2 F#5 Rhy. Fig. 6 E5 F#5 C#5 D5 E5 F#5 E5

2nd time, end half-time feel

End Rhy. Fig. 6

4 4 4 2 2 2 4 6 6 6 0 0 0 0 2 2 4 4 2 2

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A (2 times)

C#m B C#m

B C#m N.C.

E5

B

A5

B

A5



C#m B C#m

B C#m N.C.

E5

B

A5

B

A5



Interlude

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gtr. 3: w/ Riff A

N.C.

D5

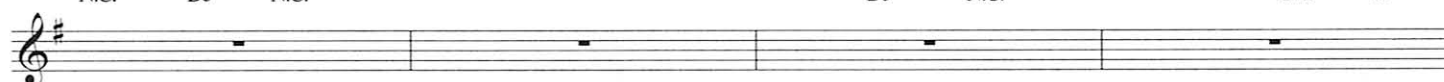
N.C.

D5

N.C.

Em

D



N.C.

D5

N.C.

D5

N.C.

End half-time feel



Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)

Gtr. 4: w/ Riff B (4 times)

E5

D5

N.C.

C5

D5

B5

D5



E5

D5

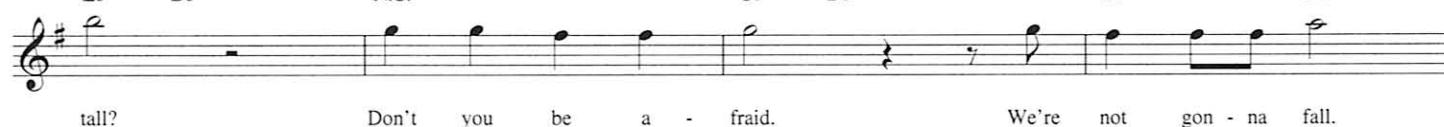
N.C.

C5

D5

B5

D5



E5

D5

N.C.

C5

D5

B5

D5



E5

D5

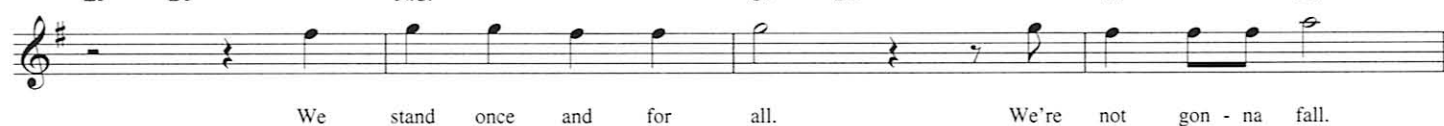
N.C.

C5

D5

B5

D5



Guitar Solo

E5

D5

E5

D5

E5

N.C.

E5

D5

Gtr. 4

8va -----

loco

T

17 14 14 17 16 17 15 19 24 19 15 17 16 17 15 18/19 20 19 17 20 19 17 20 19 17 19 17 16 19

Gtrs. 1 & 2

Rhy. Fig. 7

P.M. -----

P.M. -----

P.M.

2 2 0 2 2 2 2 0 2 2 2 2 0 9 7 0 7 5

E5

B5

8va -----

D5

A5

15 14 17 14 15 17 16 17 19 16 17 19 17 19 20 17 19 20 19 20 22 19 20 22 24 (24) 19

2 2 4 2 0 2 0

E5

D5

E5

D5

E5

N.C.

D5

F5

8va -----

15 19 15 17 16 17 15 18 15 17 16 17 15 19 15 17 19 22 19 20 19 20 19 20 19 20 19 22 19 20

P.M. -----

P.M. -----

P.M.

2 2 0 2 2 2 2 0 2 2 2 2 0 7 5 0 10 8

Guitar Solo

Chords: F#5 E5 F#5 E5 F#5 Gtr. 3 tacet N.C. C#5 A5

Gtr. 3

17 (17)

*8va

Gtr. 5 (dist.) *f*

Gtr. 4 *divisi*

17 14/21 17 14/21 16 17 16/19 17 (17) 14/21 17 14/21 16 17 16/19 17/21

*8va applies to both gtrs.
 **Gtr. 4 to left of slashes in tab.

Gtrs. 1 & 2 Rhy. Fig. 8

P.M. -----| P.M. -----| P.M.

4 2 4 4 4 4 2 4 4 4 4 4 6 0 2 0

Gtr. 5 tacet

Gtr. 4 *8va*

E5 D5 E5 D5

16 17 16 19 17 19 16 17 16 19 17 19 19 21 19 17 21 17 19 21 19 17 16 19 17 19 16 17

Gtrs. 1 & 2

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

2 2 2 0 0 0 2 2 2 0 0 0

End Rhy. Fig. 8

Gtrs. 1 & 2: w/ Rhy. Fig. 8

Chords: F#5 E5 F#5 E5 F#5 N.C. C#5 A5

Gtr. 4 *8va* *loco* *8va* *loco*

19 14 17 14 17 14 0 14 17 (17) 0 0 14 16 16 17 14 15 14 17 14 16 14

E5 D5 E5 D5

15ma

Harm. w/ bar

Synthesizer Solo

Gtrs. 1 & 2: F#5 E5 F#5 7 2 E5 F#5

Gtrs. 1 & 2: w/ Rhy. Fig. 8 (last 3 meas.)
Gtr. 4 tacet
N.C. C#5 A5

Gtr. 4

15ma

Harm. w/ bar

(2) (2) +1

Gtr. 3

E5 D5 E5 D5

Gtr. 3

1/2

Gtrs. 1 & 2: w/ Rhy. Fig. 8

F#5 E5 F#5 E5 F#5 N.C. C#5 A5

E5 8va----- D5 loco E5 D5

22 21 19 22 21 19 21 20 19 18 21 19 18 19 21 18 16 19 18 16 14 15 14 16 14 13 12 16 13 12 14

Gtr. 3 C#5 N.C.

14/16 (16) 9 11 11 13 11 11 9 11 9 11 (11) 9

Gtr. 2 P.M.-----

6 6 6 6 6 6 5 4 6 5 5 3 4 5/6

Gtr. 1 P.M.-----

4 4 4 4 4 7 6 5 7 6 5 9 8 8/10

Outro

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 6
Gtr. 3: tacet

F#5 E5 F#5 C#5

Well, you thought you had the au - thor - i - ty

D5 E5 F#5 E5

to slay, kill _____ the mi - nor - i - ty.

F#5 E5 F#5 C#5 D5 E5 F#5 N.C.

To - geth - er we ____ stand tall. Not gon - na crash, ____ not gon - na fall. ____

Gtrs. 1 & 2

δva γ

δva γ

P.H.

4 4 4 2 2 2 4 6 6 6 0 0 0 0 2 2 4 4 2 2

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (1 1/2 times)
Gtr. 4: w/ Riff D

F#5 E5 F#5 C#5 D5 E5

Did you think I'd let ____ you mix it up? Give me a rea - son, bitch. ____

F#5 E5 F#5 E5 F#5 C#5

____ I'm gon - na fuck you up. It's real, in - to the change. ____ At the

D5 E5 F#5 E5

end we're stand - ing up.

Gtr. 4

P.M. -----

11 11 14 11 13 14 11 11 11 14 11 13 12 16 14 17 (17)

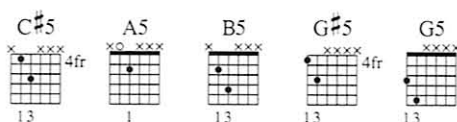
Gtrs. 1 & 2

P.M. -----

0 0 0 0 2 2 4 4 2 2 (2/2)

SOMEBODY PUT SOMETHING IN MY DRINK

Words and Music by
Richard Reinhardt and
Douglas Colvin



Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Fast Rock ♩ = 176

w/ speaking

N.C.

(Drums)



Some - bod - y,

Gtrs. 1 & 2 (dist.)



some - bod - y put some - thing in my drink. — Some - bod - y...

C#5

A5

B5

G#5



Ow!

Gtr. 3 (dist.)



f



G5 G#5

C#5

A5

B5

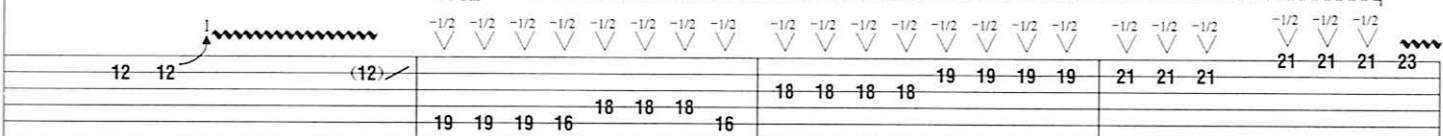
G#5



8va



w/ bar



G5 G#5

B5

(cont. in notation)

1. An -

8va

loco

(23)

(23)

9

7

9

7

9

7

9

7

9

7

7

Verse

C#5

Gtr. 3 tacet

A5

oth - er night _

out on the street, _

stop - ping for _

my

Gtr. 3

9 11 (9 11)

Gtrs. 1 & 2

P.M. -----

P.M. -----

6

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

4

B5

u - su - al drink. _

Bar - ten - der, please. _____

Vod -

Gtrs. 1 & 2

P.M. -----

P.M. -----

P.M. -----

P.M. -----

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

4

2

2

2

2

2

2

2

2

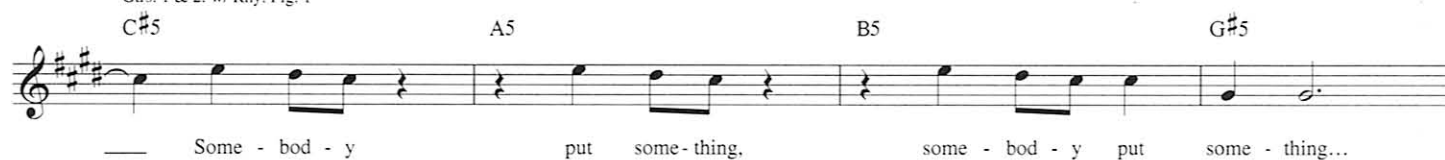
2

2

2

2

C#5 A5 B5 G#5



Some - bod - y put some - thing, some - bod - y put some - thing...

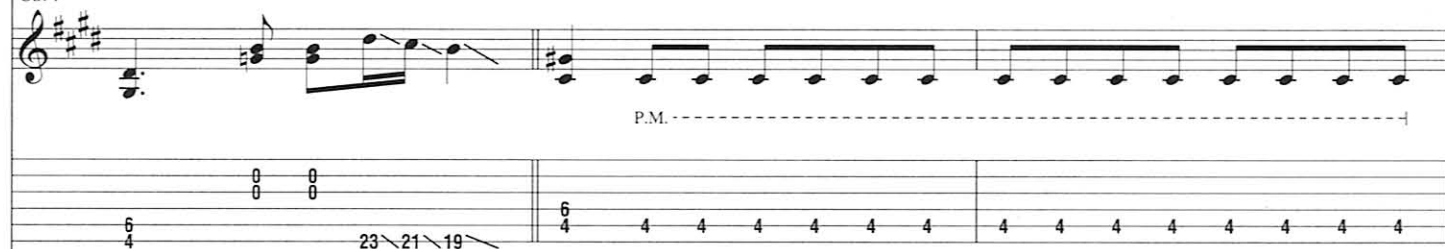
Verse

C#5



2. Blurred vi - sion and dirt - y thoughts, _

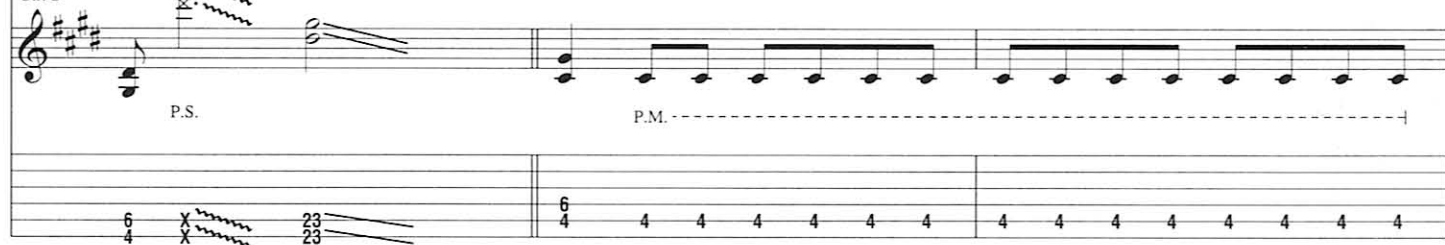
Gtr. 1



P.M. -----

6 4 23 21 19

Gtr. 2



P.S. -----

6 4 23 23

A5

B5

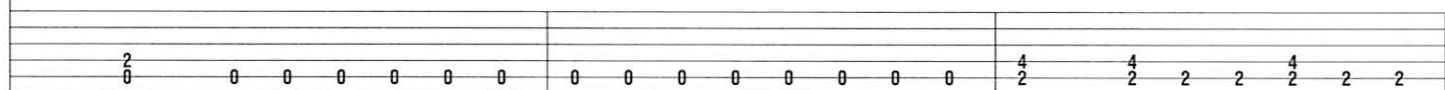


feel out of place, _ ver - y dis - traught. Feel some - thing com - ing on.



P.M. -----

2 0 0 0 0 0 0 0



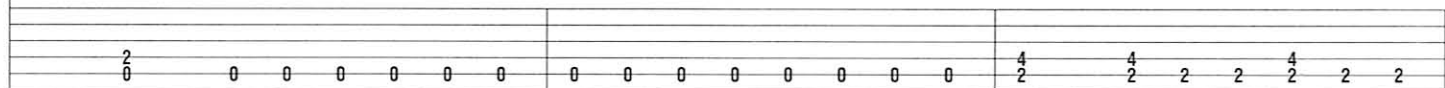
P.M. -----

2 0 0 0 0 0 0 0



P.M. -----

2 0 0 0 0 0 0 0



P.M. -----

2 0 0 0 0 0 0 0

C#5

Yeah, kick the juke - box and slam the floor. —

P.M. ---| P.M. ---| P.M. ---|

4 2 2 2 4 4 2 6 6 4 4 4 4 4 4 4 4 6 4 4 5 4 4 5

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

4 2 2 2 2 2 2 2 6 6 4 4 6 4 4 6 4 4 4 4 7 6 4 0

Asus#4

A

B5

Drink, drink, drink, drink some more. — I can't think. —

let ring ---| P.S. P.M. ---|

0 2 2 0 4 0 4 2 0 2 0 0 4 2 2 2 2 2 2 2

P.M. P.M. ---| P.M. ---|

1 0 1 0 1 0 0 2 2 2 2 2 0 0 4 2 2 2 2 2 2 2

A5 B5

Hey, — what's in that drink? —

P.M. ----- P.M. ----

2 2 2 2 2 2 0 0 4 2 4 2 2 2 4 4 12 11 (12)

P.M. ----- P.M. -----

2 2 2 2 2 2 0 0 4 2 2 2 2 2 2 2 4 (4) 1/2

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

C#5 A5 B5 G#5

Some - bod - y put some - thing, some - bod - y put some - thing in my drink. —

C#5 A5 B5 G#5

— Some - bod - y put some - thing, some - bod - y put some - thing in my drink. —

C#5 A5 B5 G#5

— Some - bod - y put some - thing, some - bod - y put some - thing in my drink. —

C#5 A5 B5 G#5

— Some - bod - y put some - thing, some - bod - y put some - thing in my drink. —

B5 G#5 B5 G#5

yeah, in my drink, yeah, in my

Gtrs. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 1/2 times)

B5 G#5 B5

drink, yeah, in my drink.

Guitar Solo

G#5 C#5

Yeow!

Gtr. 3

8va

Gtr. 1

P.M.

Gtr. 2

P.M.

A5 *8va* *loco* **B5**

14 (14) 12 (12) 9 11 9 9 12 9 10 9 11 9 9 12 9 10 9

P.M. P.M. P.M. P.M.

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 2 4 2 2 2 4 2 2 4 2 2 2 2 4 4 4 4 6 6

C#5 *15ma* *loco* *15ma* *loco* *8va* *loco*

12 9 12 9 12 9 12 9 12 9 12 9 12 9 10 9 12 12 (12) 9 12 12 (12) 9 12 9 11 (11) 9

P.H. P.H. P.H.

Pitch: C# D# C#

P.M. P.M. P.M.

6 4 4 4 4 4 4 4 4 4 6 4 4 4 6 4 6 4 0

A5

B5

15ma-----loco 15ma-----loco 8va -1/2 15ma-----loco

P.H.----- P.H.----- w/ bar -1/2 P.H.----- w/ bar

9 11 (11) 9 11 9 11 9 12 16 12 16 (16) 2 2 4 7 9

Pitch: D# C#

P.M.----- P.M.-----

2 0 0 0 0 0 0 0 0 0 0 0 0 0 4 2 2 2 2 2 2 2

P.M.----- P.M.----- P.M.-----

2 0 0 0 0 0 0 0 0 0 0 0 0 0 4 2 2 2 2 4 2 2 2

A5

B5

3. So, you

w/ bar

11 12 14 (14) 7 9

-1 1/2 -2

15ma-----loco

P.M.----- P.M.----- P.M.----- P.H.----- P.S.

2 2 2 2 2 0 0 4 2 2 2 2 4 2 2 2 4 (4) (4)

Pitch: F# G# F# A#

P.M.----- P.M.-----

4 2 2 2 2 0 0 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 -3 1/2

Verse

C#5

A5

think it's fun - ny, a col - lege prank. _ Go - ing in - sane _ for some -

Gtr. 3



w/ bar



(9)

(9)

-2

Gtrs. 1 & 2

P.M. ----- P.M. -----

6

4

4

4

4

4

4

4

4

4

4

4

4

4

4

2

0

0

0

0

0

0

Gtr. 3 tacet

B5

thing to drink. _ Feel a lit - tle dry. Oh, I

Gtr. 1

P.M. ----- P.M. ----- P.M.

P.M.

P.M.

P.M.

0

0

0

0

0

0

0

0

4

2

2

2

2

4

2

2

4

4

4

6

4

Gtr. 2

P.M. ----- P.M. ----- P.M. P.M. ----- P.H.

P.M.

P.M.

P.M.

P.M.

P.H.

0

0

0

0

0

0

0

4

2

2

2

4

2

2

4

2

2

4

5

C#5 Asus#4

could - n't care ___ what you think of me, ___ 'cause some - bod - y put some - thing

P.M. ----- | let ring ----- |

P.M. ----- | P.M. --- | P.M. --- | P.M. P.M.

A B5 A5

in my drink. — I can't think. — Hey, dude,

8va-----
+ +
loco

T
12 T
24

P.M. -----

P.M. ---- P.M. -----

B5 C#5

give me a drink, _____ yeah. It feels like

P.M. -----

P.M. ----- P.M. P.M. P.M.

Chorus

D#5 B5 C#5 A#5

some - bod - y put some- thing, some - bod - y put some- thing in my drink. _

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

D#5 B5 C#5 A#5

Some - bod - y put some- thing, some - bod - y put some- thing in my drink. _

D#5 B5 C#5 A#5

Some - bod - y put some- thing, some - bod - y put some- thing in my drink. _

D#5 B5 C#5 A#5

Some - bod - y put some- thing, some - bod - y put some- thing in my

Outro

Gtr. 1: w/ Rhy, Fig. 3 (1 1/2 times)

D#5

B5

C#5

drink.
(Woh, _____)

Gtr. 2

11 11 11 10 11 11 11 11 11 10 11 10 10 10 10 10 10 10 10 10

A#5

D#5

B5

woh.) _____

P.M. -----

P.M. -----

Freely

C#5

A#5

F#5/C#

w/ cheering
D#5

Some - thing

in

my

drink. _____

Gtrs. 1 & 2

Ow! _____

(13 11)

13 11

13 11

(13 11)